

PLAY IT
LIKE IT IS
GUITAR
WITH TABLATURE
NOTE-FOR-NOTE
TRANSCRIPTIONS

GUITAR • VOCAL

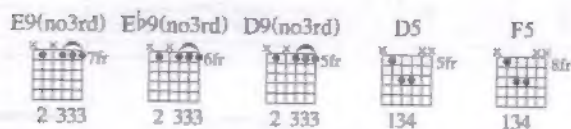
HOOKS THAT KILL

THE BEST OF MICK MARS & MÖTLEY CRÜE



BAD BOY BOOGIE

Words and Music by
Mick Mars, Tommy Lee, and Nikki Sixx



Tune down 1 step:
(low to high) D-G-C-F-A-D

Intro

Moderately ♩ = 136 (♩ = ♩³⁻⁷)

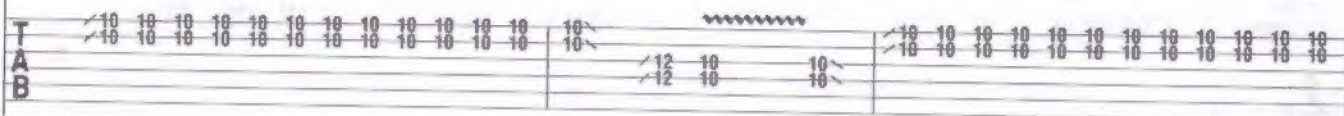
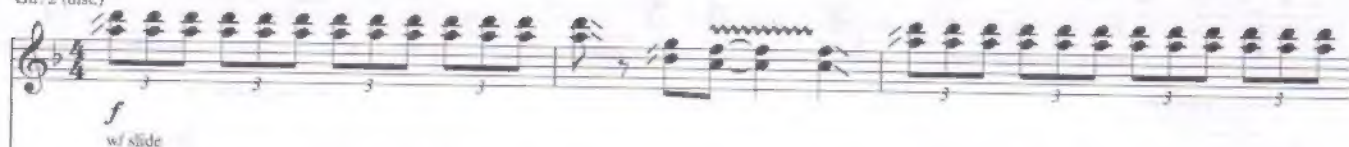
*D5

Riff A

Gtr. 2 (dist.)

G5 F5

D5



Gtr. 1 (dist.)



*Chord symbols reflect overall harmony.

G5 G#5 A5

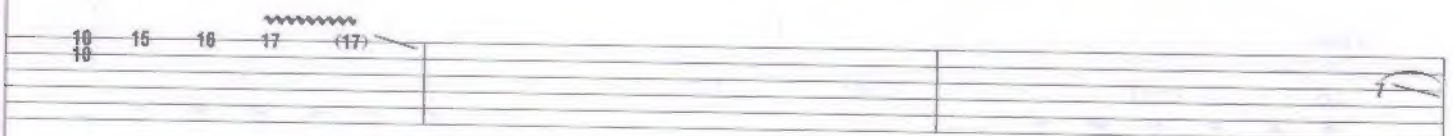
N.C.

C5/G Bb5/G

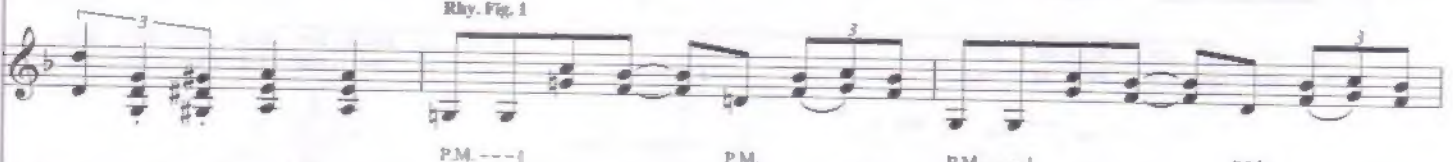
N.C.

C5/G Bb5/G

End Riff A



Rhy. Fig. 1



P.M. --- 1

P.M.

P.M. --- 1

P.M.



D5 C5/D G5/D F5/D N.C. D5/A C5/A

P.M.

P.M. P.M. P.M. --- 4 P.M.

5 7 7 5 0 5 7 5 6 7 (7)

7 5 0 12 0 12 10 7 5 7 5 7 5

N.C. C5/G Bb5/G D5 C5/D D7 D#7 E7

I. Well, I

End Rhy. Fig. 1

P.M. --- 4 P.M.

3 3 5 3 3 3 7 5 5 6 7 5 6 7

Verse

Gtr. 2 tacet

D5 C5/D G5/D F5/D D5 C5/D

found a girl; she's ma-ma's pride.
in - no - cent in ev - 'ry way.

I tat - toed her and now she's mine.
Like ap - ple pic and Chev - ro - let.

Gtr. 1

P.M. P.M. P.M.

0 12 0 12 10 10 7 5 0

G5/D F5/D D5 C5/D G5/D F5/D

I'll make the toast, you raise the glass.
Sweet - ex pies with dif - f'rent shapes.

Gtr. 2

Gtr. 1

P.M. P.M. P.M.

2nd time, Gtr. 2: w/ Fill 2

D5 C5/D D5

Just a few words _____ to kick the world in the ass. _____
Thir - ty - eight, twen - ty - eight, thir - ty - eight. _____ In _____

P.M. P.M.

Fill 2
Gtr. 2

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: tacet

N.C. C5/G Bb5/G N.C. C5/G Bb5/G D5 C5/D

'Round and 'round the town, the same ol' sto - ry is told.
and out of town, al - i - bis fit like a glove.

G5/D F5/D 1. N.C. D5/A C5/A N.C. C5/G Bb5/G

Bet - ter your lock up your daugh - ter when the Mot - leys hit the road.
Tell your

D5 C5/D D7 D#7 E7 2. N.C. D5/A C5/A

2. We're dad - dy not to thank us.

Gtr. 2 Fill 1 End Fill 1

7 8 9 (9)

N.C. C5/G Bb5/G D5 C5/D Gtr. 2: w/ Fill 1 D7 D#7 E7

Hon - ey, you're a la - bor of love. We do the

Chorus D5 G5/D F5/D D5 G5/D F5/D

bad boy boog - ie. Bad is bad.

Gtr. 2

10 10 10 10 (10)

Gtr. 1 P.M. P.M. P.M. P.M.

12 12 12 10 (10) 7 7 7 12 12 12 10 (10)

Gtr. 2 tacet

D5 G5/D F5/D D5

Bad boy boog - ie. Bad is bad. ____

Gtr. 1

P.M. P.M.

Pre-Chorus

N.C. C5/G Bb5/G N.C. C5/G Bb5/G

I got ____ my fin - ger in the pie, my hand ____ in the cook - ie ____ jar. ____

P.M. -- P.M. P.M. -- P.M.

D5 G5/D F5/D N.C. D5/A C5/A

It's just a lick and a prom - ise in the

Gtr. 1: w/ Rhy. Fig. 1 (last 4 meas.)

P.M. P.M.

N.C. C5/G Bb5/G D5 C5/D D7 D#7 E7

back seat of my car. ____

Gtr. 2

The image shows a musical score for the song "The Rose Tree". At the top, the title "The Rose Tree" is written in a decorative, cursive font. Below the title, the lyrics "The Rose Tree, the Rose Tree, the Rose Tree, the Rose Tree" are written in a simple, sans-serif font. The musical notation is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style, with a mix of eighth and quarter notes. There are several measures of music, some of which are marked with a "7" above the staff, indicating a specific rhythm or tempo. The score ends with a double bar line and a final note.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The second system consists of two staves. The top staff continues the melody, and the bottom staff provides a harmonic accompaniment using a simplified notation system with numbers (7, 9, 10) and accidentals (sharps and flats) to indicate fingerings and pitch. The piece concludes with a final measure in the second system.

E \flat 9(no3rd) D9(no3rd)
Rhy. Fig. 2

P.M. P.M. P.M.

End Rhy. Fig. 2

5 7 5 6 7 (7) 6 7 8 7 7 6 6 7 7 5 5 5 7 5 5 5

Gr. 1: w/ Rhty. Fig. 2

P.M. P.M. w/o slide

5 6 7 5 5 7 5 7 7 7 9 10 10 10

Pre-Chorus

Gr. 1: w/ Rhy. Fig. 1

Gr. 2 trace

NC. CS/G Bb5/G

N.C. C5/G B5/G

ger in the pie, my hand in the crook - ie jar.

D5 C5/D G5/D F5/D

N.C. D5/A C5/A

It's just a lick and a promise in the

Gtr 2: w/ Fill :

N.C. C5/G Bb5/G

DS C5/D

D7 D[#]7 E7

back seat of my car. _____

Interlude

Ctrl. 2: w/ Riff A.

D5 G5 F5 D5 G5 G#5 A5

The

(cont. in slashes)

12 10 10
12 10 10

7 7
7 7

Outro

D5

Ger.

D5 F5 D5

bad boy boog - ie, The

D5 F5 D5

7 7 7



Repeat and fade

[illegible]

DON'T GO AWAY MAD

(Just Go Away)

**All Acous. Gtrs. & Elec. Gtrs 1, 2, & 3
tune down 1 whole step:**

⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D

Words by Nikki Sixx
Music by Mick Mars and Nikki Sixx

**Elec. Gtr. 4 in Drop D,
down 1 whole step:**

⑥ = C ③ = F
 ⑤ = G ② = A
 ④ = C ① = D

Moderately fast ♩ = 118

Intro:

Elec. Gtr. 1
(w/dist.)

D5

E5

Acous. Gtr. 1 (12-string)

mf

hold throughout

TAB

The image shows a musical score for the song "Oo, yeah, yeah, yeah" by The Police. The score is written for voice, guitar, and bass. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line includes the lyrics "Oo, yeah, yeah, yeah, yeah." with a long note on the final "yeah." The guitar line features a G5 chord diagram (5th fret, 2nd string) and a melodic line. The bass line is labeled "TAB" and contains fret numbers for the bass guitar.

D5



E5



One time!

Rhy. Fig. 1



G5



D5

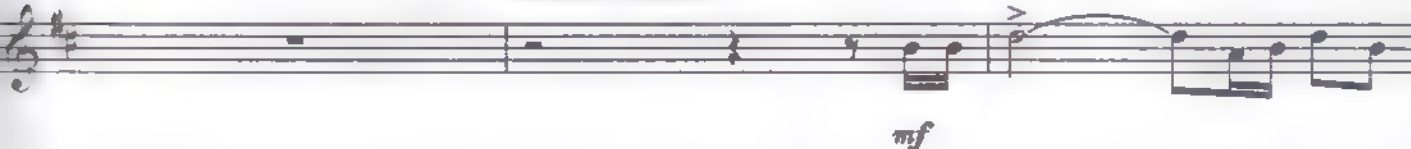


Ho. _____ yeah. _____

end Rhy. Fig. 1



Elec. Gtr. 2 (w/dist.)



mf





Whoa. _____

1. We could



§ Verse:

w/Rhy. Fig. 1 (Acous. Gtr. 1) 2 times, simile

E5



sail a - way _____ or catch a freight train _____ or a
2. Sea - sons must change, sep - a - rate paths, - sep - 'rate ways. _____ If we
3. See additional lyrics

Elec. Gtr. 3
(clean-tone)



mf
w/chorus effect
hold throughout



G5

D5

rock - et ship in - to out - er space. Noth - ing
blame it on an - y - thing let's blame it on the rain. I knew

TAB

Elec. Gtr. 2
(w/dist.) on repeat

TAB

E5

left to do, — all a - long too man - y things — were said — to
it all a - long I'd have to write this song, too young

TAB

P.H.

TAB

G5 D5 2. 3. D5

ev - er make it feel like yes - ter - day did. knew it all a - long. } That's all
to fall in love. Guess we to go a - way. }

Bridge:

Acons. Gtr. 1 & Elec. Gtr. 1 Rhy. Fig. 2

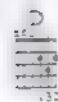
C G D

right, that's o - kay. We were walk -
right, that's o - kay. We wre two

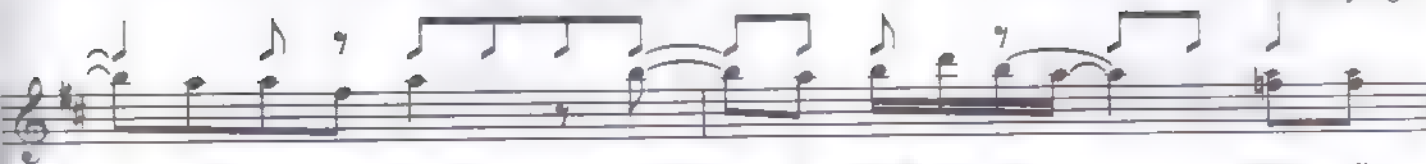
Elec. Gtr. 4
(w/dist.)

Rhy. Fig. 2A

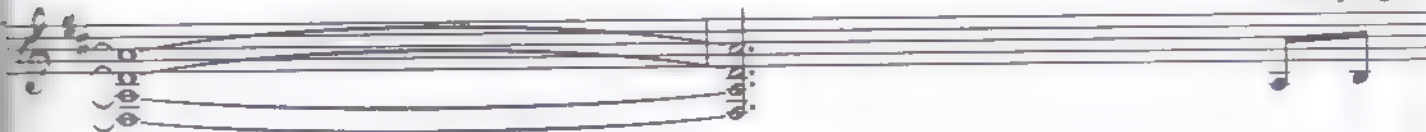
mf



end Rhy. Fig. 2



end Rhy. Fig. 2A



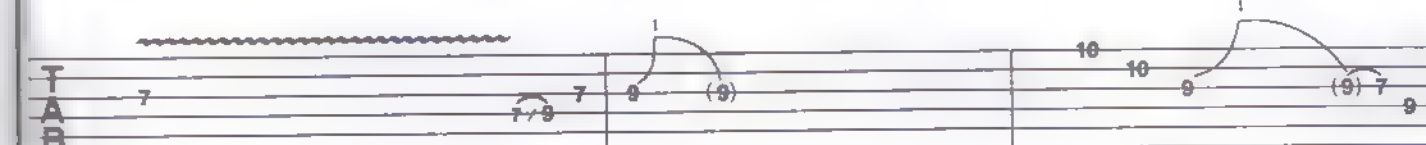
1.



w/Rhy. Fig. 1 (Acous. Gtr. 1 & Elec. Gtr. 1) simile



Elec. Gtr. 2

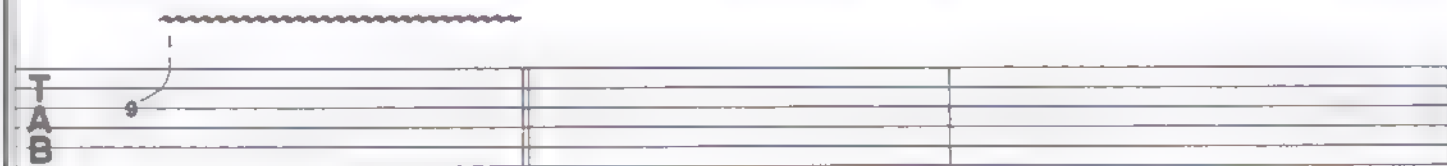
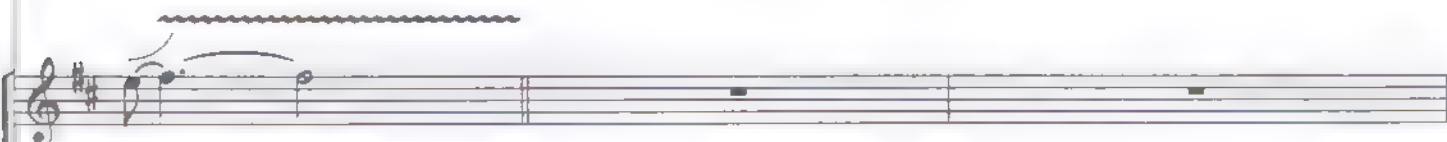


D.S. 8 2

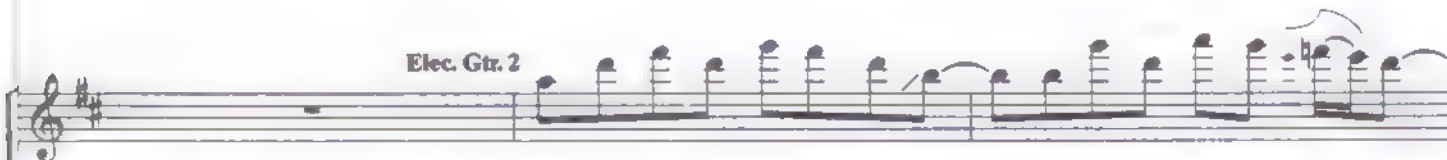
w/ Rhy. Fig. 2 Acous. Gtr 1 & Elec. Gtr 1) 1 1/4 times, simile



3. My friends _____ Held our dreams _____ in our hands, _____ let our minds _____



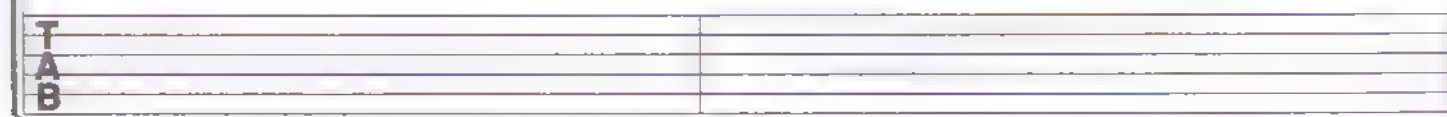
_____ run a - way, _____ That's all right, _____ now, that's o - kay, _____ We were walk -



Elec. Gtr. 2



- ing through some youth, _____ smil - ing through the pain. _____ That's all





right, — let's turn the page — and re - mem -

15 14 15 17 15 14 15 14 15 17 15 17



Elec.
Gtz. 1

ber what I say. Girl, it goes this way — Yeah. —

Chorus:



Rhy. Fig. 3

Girl, don't go a - way mad, — girl, — just go a - way. —



end Rhy. Fig. 3

Girl, — don't go a - way mad, — now,

girl, just go a - way. Here we go!

Elec. Gtr. 2

TAB 14 14

Guitar Solo:
 w/Rhy. Fig. 3 (Elec. Gtr. 1) 4 times, simile

8va

TAB 12 16 15 17 19 (19) 19 22 24 24 12 15 15

TAB 12 (12) 12 14 16 15 16 15 14 16 15 17 17 14 15 17 15 15

D A/D G/D D C5 G/B A5

C-'mon, girl!

Interlude:
w/Rhy. Fig. 3 (Elec. Gtr. 1) 2 times, simile

D G D E

Woo!

C - 'mon, ba - by.

I say

Chorus:

w/Rhy. Fig. 3 (Elec. Gtr. 1) 2 times, simile

on more time! Girl, just go a - way.

Girl, just go a - way. Yeah. And I say, girl, don't go a - way mad,

girl, just go a - way.

Outro Chorus:

w/ Rhy. Fig. 3 (Elec. Gtrs. 1) 2 times, simile

2

G 7fr 3121 D 7fr 111 G 7fr 3121 D 7fr 111 E 9fr 111 A 9fr 3121 E 9fr 111 G 12fr 111

And I say, girl, don't go a - way mad,

9 9 (9) 7 9 14 16 15 16 15 14 16 15 15 17 (19) 17 15

C 12fr 3121 G 12fr 111 G 7fr 3121 D 7fr 111

girl, just go a - way. Yeah.

17 15 17 15 14 14 15 14 12 12 15 12 10 12 14 15 14 14 12 14 12 10 13 10

G 7fr 3121 D 7fr 111 E 9fr 111 A 9fr 3121 E 9fr 111 G 12fr 111

Girl, don't go a way mad,

13 10 10 13 13 10 13 10 13 11 10 12 12

AH

Freely

Chord diagrams: C (3, 2, 1), G (3, 2, 1), D (1, 3, 3, 3)

8va

rit.

TAB: 22 22 22 22 22 19 19 21 19 17 17 19 17 15 15 17 14 14 15 14 12 12 14 12

(8va)

TAB: 10 (10) 12 10

Verse 3:

My friends called today, down from L.A.
 They were shooting pool all night,
 Sleeping half the day.
 They said I could crash
 If I could find my own way.
 I told them you were leaving
 On a bus to go way.
 (To Chorus:)

DR. FEEL GOOD

Words by Nikki Sixx
Music by Mick Mars and Nikki Sixx

All gtrs. tune down 1 whole step:

③ = D ③ = F
⑤ = G ② = A
④ = C ① = D



Moderately ♩ = 110

Intro:

Elec. Gtr. 1 (w/dist.)

N.C.

Rhy. Fig. 1

end Rhy. Fig. 1

w/Rhy. Fig. 1 (Elec. Gtr. 1) 5 times, simile

Elec. Gtr. 2 (w/dist.)

First system of guitar notation. The staff shows a melodic line with many downward bow strokes (indicated by 'v' marks). The harmonic line is marked with 'w/bar' and '(harm.)'. The TAB line shows fret numbers: (7) (7) (7) (7) (7) (7) x 5, (5) (5) (5) (5) (5) (5) 7 7, and (7) (7) (7) (7) (7) (7) 12 12.

Second system of guitar notation. Similar to the first, it features a melodic line with downward bow strokes and a harmonic line with 'w/bar' and '(harm.)'. The TAB line shows fret numbers: (12) (12) (12) (12) (12) (12) 7 7, (7) (7) (7) (7) (7) (7) (7) 5, and (5) (5) (5) (5) (5) (5) 7 7.

Third system of guitar notation. The melodic line includes a 'pick' instruction. The harmonic line is marked with '(harm.)'. The TAB line shows fret numbers: (7) (7) (7) (7) (7) (7) 12 12, (12) (12) (12), and x x x.

Fourth system of guitar notation, labeled 'Elec. Gtr. 1'. It includes a 'Rhy. Fig. 2' section. The staff shows a melodic line with a 'PM.' (Palm Mute) instruction. The TAB line shows fret numbers: 0 0 2 2 3 3 4 5, 3 2 2, and 0 2 2 3 3 4 5. The system is labeled with chords: E5, D5, A/C#, E5, and E7(#9).

Fifth system of guitar notation, similar to the fourth. It includes a 'Rhy. Fig. 2' section. The staff shows a melodic line with a 'PM.' (Palm Mute) instruction. The TAB line shows fret numbers: 0 2 2 3 3 4 5, 3 2 2, and 0 2 2 3 3 4 5. The system is labeled with chords: E5, D5, A/C#, E5, and E7(#9).

E5 D5 A/C# E5 E7(9)

(PM) PM PM

0 2 2 3 3 4 5 0 0 2 2 3 3 4 5 0

E5 D5 A/C# E5 E7(9) A5

(PM) PM

0 2 2 3 3 4 5 0 0 2 2 3 3 4 5 0

1. Rat -

Verse:

E5 A5

- tailed Jim-my is a sec-ond-hand hood, he deals out in Hol-ly-wood Got a
 on the cor-ner al-ways ig-nore some-bod-y's get-ting paid. Jim-

3. See additional lyrics

3 0 0 2 2 0 3 0 2 0

E5 A5

six ty five Chev-y, prim-ered flames trad-ed for some pow-dered goods. Jig-
 - my's got it wired, law's for hire; got it made in the shade. Got a

3 0 0 2 2 0 3 0 2 0

E5 A5

- saw Jim-my, he's run - nin' a gang_ but I hear he's do - in' O. K. Got a
lit-tle hide - a - way. does bus - 'ness all day, but at night he'll al - ways be found sell-ing

PM PM

TAB

E5

co - zy lit - tle job, sells the Mex-i - can mob pack-ag - es of can - dy - caine. He's_
sug - ar to the sweet peo - ple on the street. Call this Jim - my's town. }

PM PM

TAB

Chorus:
w/Rhy. Fig. 2 (Elec. Gtr. 1) 2 times, simile

D5 A/C# E5 E7(#9) E5

_ the one they call Doc-tor Feel - good._ He's_ the one that makes ya feel al - right. He's

D5 A/C# E5 1. E7(#9) A5

_ the one they call Doc-tor Feel - good._ He's_ 2. Cops.

1 2 3.

Bridge:

E7(#9)

G5

A5

E5

gon-na be your Frank-en-stein.

I've _____ got one thing. you'll un-der-stand. _____

Let _____ him soothe your soul, just take his hand. _____

Elec. Gtr. 1

Rhy. Fig. 3

TAB

7 9
7 7
5 7

G5

A5

E5

He's not _____ what you'd call a glam-'rous man. _____

Some _____ peo-ple call him an e-vil man. _____

Bkgd Vcl Doc-tor Feel good

PM

TAB

9 5 7 0 0 0 0 0 0 3 7 5 9 7
7 7 5 7 5

G5

A5

E5

Got one thing that's eas-ily un-der stood

Let him in-tro-duce him-self real

Doc-tor Feel - good

PM

TAB

9 5 7 0 0 0 0 0 0 3 7 5 9 7
7 7 5 7 5

— good. Doc - tor Feel - good. —

He's — the one they call Doc - tor
He's the on - ly one they call

G5 A5

PM. ————

TAB

(9 9 7) 0 0 0 0 0 0 0 5 7 5

1. Interlude:
w/Rhy. Fig. 2 (Elec. Gtr. 1) 2 times, simile
E5 D5 A/C# E5

B5

Feel - good. ———— Oh, yeah.
"Feel - good." ————

end Rhy. Fig. 3

mf

TAB

9 9 7 12 15 12 15 15 14 10 11 10 13

E7(#9) E5 D5 A/C# E5

PH. ———— PH. ————

TAB

10 8 9 7 9 7 9 7 14 15 17 17 17 17

D.S. 2.

Guitar Solo

E7(9)

A5

3. He'll

(PH.)

PM

Elec. Gtr. 2

pick

Elec. Gtr. 1

harm

Elec. Gtr. 1 cont. simile

w/bar

(harm.)

Elec. Gtr. 1

G5

A5

E5

(w/bar)

(harm)

T
A
B

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, voice, and bass. The guitar part is in G major and 4/4 time, with a capo on the 5th fret. The vocal melody is in G major and 4/4 time. The bass line is in G major and 4/4 time. The guitar part includes a complex sequence of chords and techniques, including palm harmonies (P.H.), pick scrapes, and a final solo. The bass line is a simple, steady accompaniment. The score is written in G major and 4/4 time.

Musical score for "The Wind" by The Beatles, featuring guitar and bass parts. The guitar part is in G major, with a key signature of two sharps (F# and C#). The bass part is in G major, with a key signature of one sharp (F#). The score includes a guitar part with a "pick scrapes" instruction and a bass part with a "Pick taps" instruction. The guitar part has a 3-measure rest at the beginning, followed by a 3-measure rest, and then a 6-measure rest. The bass part has a 3-measure rest at the beginning, followed by a 3-measure rest, and then a 6-measure rest.

[illegible]

w/Rhy. Fig. 2 (Elec. Gtr. 1) 4 times, simile

E5 D5 A/C# E5 E7(9) E5 D5 A/C# E5 E7(9) E5 D5 A/C# E5 E7(9) E5



harm.

long dive w/vib. bar

long dive w/vib. bar

long dive w/vib. bar



Bridge:

w/Rhy. Fig. 3 (Elec. Gtr 1) simile

D5 A/C# E5

E7(9)

G5

A5

E5



I've _____ got one thing you'll un - der - stand...



D5

A/C#

G5

A5

E5



Bkgd. Vcl.: Doc - tor Feel - good... He's not _____ what you call a glam - 'rous man...

D5

A/C#

G5

E5



Doc - tor Feel - good... Got _____ one thing that's eas - i - ly un - der - stood...

D

A/C#

G5

A5



Doc - tor Feel - good... He's _____ the one they call Doc - tor

Outro Chorus:
w/Rhy. Fig. 2 (Elec. Gtr. 1) 2 times, simile

B5

Feel - good. _____

Wow!

E5 D5 A/C# E5

Elec. Gtr. 2

T
A
B

12 12 12 12 12 12 14 14

E7(#9) E5 A/C# E5 E7(#9) E5

Doc - tor Feel - good. _____ Doc - tor Feel - good. _____

Repeat ad lib. to fade

T
A
B

12 12 12 12 12 12 14 14 12 12 12 12 14 14 12 12 14 14 14

Verse 3:
He'll tell you he's the king of these barrio streets
Moving up to Shangrila.
Came by his wealth as a matter of luck.
Says he never broke no law.
Two-time loser, running out of juice,
Time to move out quick.
Heard a rumor goin' 'round,
Jimmy's goin' down.
This time it's gonna stick.
(To Chorus:)

GIRLS, GIRLS, GIRLS

Words by Nikki Sixx

Music by Mick Mars, Tommy Lee and Nikki Sixx

All gtrs. tune down 1 whole step.

⑥ = D ③ = F

⑤ = G ② = A

④ = C ① = D



Moderately fast ♩ = 144

Intro:

G5

Elec. Gtr. 1 (w/dist.)

(Motorcycle sounds)

2.

%

N.C.

trem. har

PM

PM -- | PM -- |

PM

TAB

Verse:

A

D5

A

1. Fri - day night and I need a fight, my mo - tor - cy - cle and a
 2. Trick or - treat, sweet to eat on Hal-low-eeen and
 3. See additional lyrics

Rhy. Fig. 1

w bar

TAB

E

A

D

- switch - blade knife, Hand - ful of grease and my hair feels right, but
 New Year's Eve, Yan - kee girls, ya just can't be beat, but

w bar

TAB

Chorus:
E5

A N.C.

what I need to make me tight are those girls, girls, girls.
 you're the best when you're off your feet. Girls, girls, girls.

end Rhy. Fig. 1 Rhy. Fig. 2

At the Long legs and bur - gun - dy lips.
 Doll - house in Fort Lau - der - dale.

PM

A

Girls, girls, girls. Danc - in' down on the
 Girls, girls, girls. Rock - in' in At - lan - ta at

PM. - 1 PM.

To Coda ⊕

Sun - set_ Strip_ Girls, girls, girls_

Tat - tle - tails_ Girls, girls, girls_

PM PM PM

TAB

1. 2.

Red lips, fin - ger - tips_ Sev - enth Veil...

Rais-in' hell at the

end Rhy. Fig. 2

TAB

Bridge:

E5

Have you read the news_ in the So - ho Trib - une?

Rhy. Fig. 3

TAB

C#5

Elec. Gtr. 1

B5

Ya know she did me, well, then she broke my heart.

Elec. Gtr. 2 (w/dist)

Cont. in slashes

f

5 4 2 4 0 0 0 11 11 11 9 11 11 9 8 9 9

A

end Rhy. Fig. 3

w/Rhy. Fig. 3 (Elec. Gtr. 1)
1 1/2 times, simile

E5

I'm such a good, good boy.

9 8 9 9 11

9 11 11 11

C#5

I just need a new toy. I tell ya what, girl, dance for me.

9 11 11 11

B5

A

I'll keep you o - ver - em - ployed... Just tell me a

TAB

9 11 11 9 8 9 9 9 8 11

E5

sto - ry, you know the one I mean.

Elec. Gtr. 1

G5

Elec. Gtr. 2

w/bar

harm.

TAB

12 12 12 (12) (12) (12) (12) (12)

D.S. al Coda

(w/bar)

(harm.)

TAB

(12) (12) (12) (12) (12) (12) 12 (12) (12) (12) (12) (12) (12) (12) (12) (12)

Coda

E

Girls, girls, girls. — Hey, Tom - my,

Elec. Gtr. 1

TAB

check that out, _ man! What, Vince. where? Hey, right there! _ Hey' (whistles) Hey, ba-by, don't I

Rby. Fig. 4

end Rhy. Fig. 4

end Kyrie, Fig. 4

w/Rhy. Fig. 4 (Elec. Gtr. 1) 2 times, simile

know you from some - where?
Girls, girls, girls.

Elec. Gtr. 2

[illegible]

Girls, girls, girls.---

w/bar --- *rake* *w/bar* ---

TAB

A5

Girls, girls, girls.---

w/bar ---

TAB

Elec. Gtr. 1

TAB

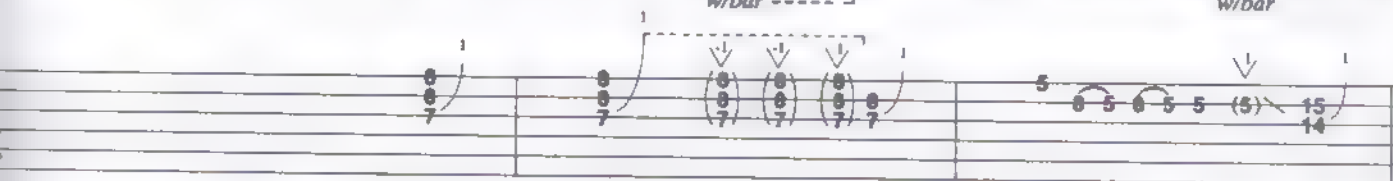


Girls, girls, girls.



w/bar

w/bar

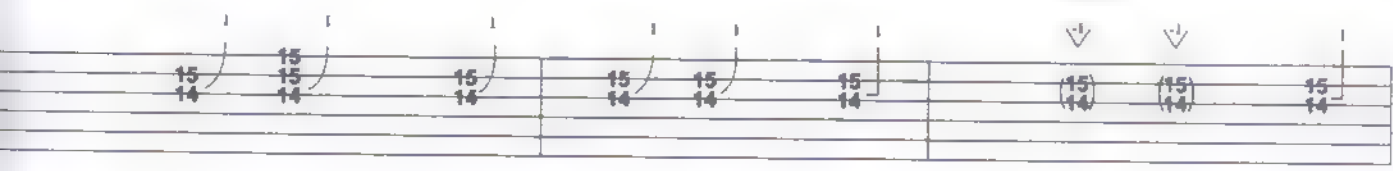


Guitar Solo:

E5



w/bar



w/Rhy. Fig. 5 (Elec. Gtr. 1) 8 times, simile

(8va)

Staff notation for Elec. Gtr. 1, first system. The staff shows a treble clef and a key signature of two sharps (F# and C#). The notation includes eighth notes with accents and slurs, and a final measure with a whole note chord. Below the staff is a guitar tablature with six lines, showing fret numbers 22 and 22, and a final measure with fret numbers 22, 22, 22, 22, and 22.

Staff notation for Elec. Gtr. 1, second system. The staff shows a treble clef and a key signature of two sharps (F# and C#). The notation includes eighth notes with accents and slurs, and a final measure with a whole note chord. Below the staff is a guitar tablature with six lines, showing fret numbers 22 and 22, and a final measure with fret numbers 22, 22, 22, 22, and 22.

Staff notation for Elec. Gtr. 2, first system. The staff shows a treble clef and a key signature of two sharps (F# and C#). The notation includes eighth notes with accents and slurs, and a final measure with a whole note chord. Below the staff is a guitar tablature with six lines, showing fret numbers 0, 0, 0, 0, 7, and 7, and a final measure with fret numbers 0, 0, 0, 0, 7, and 7.

Staff notation for Elec. Gtr. 1, third system. The staff shows a treble clef and a key signature of two sharps (F# and C#). The notation includes eighth notes with accents and slurs, and a final measure with a whole note chord. Below the staff is a guitar tablature with six lines, showing fret numbers 4, 2, and 2, and a final measure with fret numbers 4, 2, and 2.

E5

Girls, girls, girls!...

TAB

TAB

Free time

8va

TAB

TAB

Verse 3:

Crazy Horse, Paris, France.
Forget the names, remember romance.
I got the photos, menage á trois.
Must o' broke those Frenchies' laws with those.

Chorus:

Girls, Girls, Girls.
Bodyshop and the Marble Arch.
Girls, Girls, Girls.
Tropicana's where I lost my heart.
(To Coda)

HELL ON HIGH HEELS

Words and Music by
Mick Mars, Vince Neil and Nikki Sixx

Tune down 1 step
low to high, D-G-C F A-D

Intro

Moderately $\rho = 136$

Ch. 1 (End.)

**A Rhy. Fig. 1

D

Dsus4

D

A

N.C.

End Rhy. Fig. 1

f

***T P.M.

P.M.

P.M.

P.M.

A B

12 12

2 2 2 0

2

3 3 3 4

0

3 3 3 4

0

3 3 3 4

3 4

Doobied throughout

**Chord symbols reflect overall harmony

***T = Thumb on 6th string



Gr 1 =/ Rhy Fig 1 (5 times)

Dsus4/A D/A A N.C. A D/A Dsus4/A D A N.C. A D/A
 P.H. semi-harm. grad. bend 1 1/2
 Pitch: 1-3

Verse




Bush and tree Dressed in latex and coat ed in sewer er rats



1 6+ +0+ +0+ +0+ -1 -2 1/2

Pitch E
*Refers to harmonic only.

Rhy. Fig. 2

End Rhy. Fig. 2




let ring - | let ring - |

0 2 3 3 0 2 3 0 2 3 0 2 3

Chorus Rhy. Fig. 2 times






A

D/A

Dsus4/A

D/A

A

NC.




5 7 7 5 7 5 7 5 7 6 5 7 5

C5

N.C.

C5

A ser pent's tongue, cal - cu - lat - ing mind. _____

Gets top bill - ing for her

N.C.

Gtr 1: w/ Rhy. Fig. 1 (2 times)

A

D/A

Dsus4/A

D/A

A

N.C.

hip shake di - vine. _____

P.M. ---

1/4

P.M.

P.M.

1/2

Pre-Chorus

Gtr 2 tacet

D5

C5

A5

A D/A Dsus4/A D/A A N.C.

Look to the sky; —
She ain't got the no mon -

Gtr 1

ey. _____

D5

C5

A5

N.C.

A5

N.C.

there's no rain in the sight. —
can't pay the rent. _____

stead' on

CS A5 NC

Bet - ter wear your mb ber, boys, by,
 It's a sun - ny day now, ba

2nd time, Gtr 2 w/ Fill 1

E5 E7#9 NC

if Bet - ty is on your date to - night
 ev - 'ry night night is on her back that's spent. My

FILL 1
 Gtr 2

Chorus

Chorus

h n ey it s how ya mak - in' mon - cy. Boys call ya hell

Rhy. Fig. 3

Chords: A, D/F#, G5, D/F#, G5, D/F#, A

Chords: PM, T, T, PM, T, T, PM, T

To Coda

Gtr 1 w/ Rhy. Fig. 3 (1st 3 meas.)

Chords: NC, A, NC, A, D/F#, G5, D/F#, Gsus2

in high heels My ba - by, the way ya walk it, talk it.

End Rhy. Fig. 3

Gtr. 2

Chords: PM, T, T, PM, T, T

Chords: D/F#, A, E (12fr)

Town calls ya hell on high heels.

Gtr 1

Gtr 1 w/ Rhy. Fig. 1 (2 times)

Chords: A, D/A, Dsus4/A, D/A, A N.C., A, D/A, Dsus4/A, D/A, A N.C.

w/ bar grad. dive

slack

Verse

Gtr 1 w/ Rhy. Fig. 2

C5

N.C.

C5

N.C.

2 hex - a - g - on - sha - puri

giving ev - 'ry sam - u - rai a reward

w bar

grad. bend

Gtr 1 w/ Rhy. Fig. 1 (2 times)

A

D/A

Dsus4/A

D/A

A N.C.

A

D/A

Dsus4/A

D/A

A N.C.

An H - I - V

grad. bend

steady gliss

Gtr 1 w/ Rhy. Fig. 2

Gtr 2 once

C5

N.C.

C5

N.C.

V - I - P.

grad. bend

steady gliss

Gtr 1 w/ Rhy. Fig. 1 (2 times)

A

D/A

Dsus4/A

D/A

A N.C.

A

D/A

Dsus4/A

D/A

A N.C.

back-seat pant - ies

grad. bend

steady gliss

D.S. al Coda

⊕ Coda

Gr. 1 w Rhy Fig 3 (3 times)

A D F# G5 D F# Gsus2

bu by, the way va walk it talk it

P.M. T

D F# A NC A NC A D F# Gsus2

Town caly va hell on high heels My hon ev it's how

P.M. T

D F# G5 D F# A NC A NC

clak n man ev Boys ca l va hell on high heels My

bend 16 17

A D F# Gsus2 D F# G5

by the way va walk it talk it

P.M. T

DT# A NC A NC

Town calls ya hell on high heels.

f

14 16 14

P.M. T

3 5 3

0 2 0 0 2 0

Guitar Solo

Gtr 1: w/ Rhy Fig. 3 (4 times)

Gtr 2: tacet

Gtr 3 A D/F# G5 D/F# G5 D/F# A

14 16 14 16 14 16 14 16 14

1 1/2

NC A NC A D/F# G5

16 14 14 17 14 17 14 17 14 16 14 17 14 17 14 17 14 17 14

D/F# G5 D/F#

17 17 17 17 17 17 17 14 17 14 17 14 16 14 16 14 15 14

NC A NC A D/F# G5 F# G5

let ring---{

D/F# A NC A NC

A D/F# G5 D/F# G5

D/F# A NC A NC

Wow

Outro-Chorus

Ger 1 w/ Rhy Fig. 3 (7 3/4 times)

A D/F# G5 D/F# G5 D/F# A

He ev us how ya max n mon ev Boys cal ya hel

x waa-wah as filter

NC. A NC. A D/F# G5 D/F# G5

on high heels. My ba - by. the way ya walk it, talk it.

Riff A

(14) 12 14 17 16

D/F# A NC. A NC.

Town calls va hel. on high heels My

6 7 8 10 10

7 9 10 12 12

End Riff A

(16) (16) (16) 14 (14)

Gtr & W Riff A 534 ERS

A D/F# G5 D/F# G5 D/F# A

hon ev it's how va mak in mon - ev Boys call va

10 12 (10) (12)

Fill 2

on high heels My ba - by, the way

End Fill 2

Ad lib next 20 measures

Gtr 3: w/ Fill 3

D/F# G5 D/F# A N.C. A N.C.

ya walk it talk it Town calls ya hell on high heels. My

grad bend

A D/F# G5 D/F# G5

hon - ey, it's how ya mak - in' mon ey

D/F# A N.C. A N.C.

Boys call ya hell on high heels My

grad bend

by the way ya walk it talk it

17 17-20 17 17 20 17 17 20 17 17 20 20 20 20 17 17

Town calls ya hell on high heels My hon - ey, it's how

19 19 17 19 19 17 19 19 17 19 19 19 20 19 19 17 19 19 17

ya mak in mon ey Boys call ya hell on high heels My

19 19 19 19 19 19 17 19 17 20 5 8 5 7 5 7 5

by the way ya walk it talk it Boys call ya hell

16 0 19 17 19 19 17 19 17 20 17 20

Free time

on high heels ah Oh ba bu

ba bu

20 17 20 17 20 17 20 17 20 19 17 20 19 17 19

14

14

Gtr 1 tacet

NC

14

nice shoes.

19 17 17 17 19 19

w/ har

19 17 17 17 19 19

*2nd string sounded by vibrato; don't pick

14

14

HOME SWEET HOME

Words and Music by
Tommy Lee and Nikki Siox

Moderate rock ♩ = 102

Intro:

Piano (arr. for gtr.)

Chords: C, Em/B, C7/Bb

mf
hold throughout

Verse 1:
Cont. piano fig. simile

Chords: F/C, C, Em/B

You know_ I'm a dream-er but my heart's of gold, I had a

Chords: C7/Bb, F/C, C, Em/B

run a - way_ high_ so I would-n't come home low_ Just when_

things went right, it does - n't mean they were al - ways wrong_, just take this

Acons. Gtr. 1 (12-string)

Rhy. Fig. 1

mf
hold throughout

C7 B \flat F/C

song, and you'll nev-er be left all a-lone. Take me to your

TAB

C Em/B

heart, feel me in your bones, just one more

TAB

C7/B \flat F5

Elec. Gtr. 1 (w/dist.)

night, and I'm com-ing off this long and wind-ing road. I'm on my

Elec. Gtr. 2 (w/dist.)

mf

17

17

end Rhy. Fig. 1

TAB

Chorus.

A \flat 5



B \flat 5



C5



way, — I'm on my way, — home sweet — home. To -

Riff A

f w/bar

TAB: 4 6 3 6 4 | 6 | 8 8 5 8 6 | 8 (8)

A \flat 5



Cont. rhy. simile

night, to - night, — I'm on my way. — I'm on my

TAB: 5 3 5 4 3 3 | 6 3 6 5 3 | 3 3 3 3 3

B \flat 5



C5



way, — home sweet — home. You know — that I

end Riff A

TAB: 7 7 7 7 | 5 | 5 5 5 5 | 3

Verse 2:
w/Rhy. Fig. 1 (Acous. Gtr. 1) simile

C Em/B

seen too man - y ro - man - tic dreams_ up in

C7/Bb F

lights, fall - ing off the sil - ver screen. My heart's_ like an

C Em/B

o - pen book,_ for the whole world to read,_ some - times

C7/Bb

noth - ing keeps me to - geth - er at the seams. I'm on my

F5

Elec. Gtr. 1

Elec. Gtr. 2

TAB

17

17

Chorus:
w/Riff A (Elec. Gtr. 2) simile

Ab5 Bb C5

Elec. Gtr. 1

way, I'm on my way, home sweet home. To -

Ab5 Bb5

Cont. rhy. simile

night, to - night I'm on my way, just set me free, home sweet

C5 3fr

B♭5 6fr

home. Home sweet

Elec. Gtr. 3

TAB

A♭5 4fr

B♭5 6fr

home. Home sweet

15ma ---

PH

TAB

C5 3fr

B♭5 6fr

A♭5 4fr

home. Home sweet home.

(15ma)

(PH.)

PH

TAB

B♭5 6fr

C5 3fr

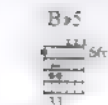
8va

PM

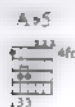
PM

(1)

TAB



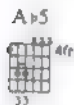
(8va) - - - - -



Musical notation for guitar (TAB) and vocal (T) lines. The guitar part features a complex sequence of notes and fret numbers (10, 11, 13, 10, 12, 13, 10, (10), 10, (10), 10, (10), 8, 10, (10), 6, (6), 6, 6, 6, 6).



Musical notation for guitar (TAB) and vocal (T) lines. The guitar part includes a sequence of notes and fret numbers (10, 10, 8, 10, 8, 10, (8), 10, 10, 10, 8, 8, 6, 7, 7, 7, 7, 8, 8, 8, 8, 10, 10, 10, 5, 8, 10). The vocal part includes the lyrics "PM. - + PM. - + PM.".



w/RIFF A (Elec. Gtr. 2) 1st 3 meas.
2 times, simile (overdub)



Musical notation for guitar (TAB) and vocal (T) lines. The guitar part includes a sequence of notes and fret numbers (8, 10, 10, 8, 10, 10, 8, 8, 6, 7, 7, 7, 7, 5, 5, 7, 5, 5, 5, 8, (8), 4, (4)). The vocal part includes the lyrics "Oo, I'm on my way, I'm on my way, home sweet home." and "Yeah, I'm on my way, home sweet home.".



Musical notation for guitar (TAB) and vocal (T) lines. The guitar part includes a sequence of notes and fret numbers (7, 7, 7, 7, 9, 9, 5, (17), (17), (17), 3, (3)). The vocal part includes the lyrics "Yeah, I'm on my way, home sweet home." and "Yeah, I'm on my way, home sweet home.".

Ab5



Bb5

Elec.
Gtr. 1

way, — just set me free, — home sweet home. —

PM — PM — PM — PM — PM — PM —

TAB

5	5	5	5	5	5	5	5	5	5	7	7	7	7	7	7	7	5
3	3	3	3	3	3	3	3	3	3	5	5	5	5	5	5	5	3

Outro:

C

Em/B

Piano

mf
hold throughout

TAB

8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
8										7							

C7/Bb

F/C

C

Hmm, ———— hmm, ————

TAB

8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
8	8	8	8	8	8	8	8	8	8	10	10	10	10	10	10	10	10
6										8							

Em/B

C7/Bb

F/C

hmm hmm hmm, oo - oo. ————

rit.

TAB

8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
8										10	10	10	10	10	10	10	10
7										8							

KICK START MY HEART

Words and Music by
Nikki Sixx

*All gtrs. tune down 1 whole step:

⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D

Moderately fast ♩ = 180

Intro:

Freely

Elec. Gtr. 1 (w/dist.)

Elec.
Gtr. 2
(w/dist.)

a tempo

G5 G#5 A5
133 133 133

3fr 4fr 5fr

f

***Elec. Gtr. 1 tacet on repeat.

*Music sounds a whole step lower than written.

**Pre-press vib. and slowly release to pitch.

***Elec. Gtr. 1 tacet on repeat.

G5 G#5 A5
133 133 133

1.

G5 G#5
133 133

2.

G5 G#5
133 133

Cont. in notation

A5
133

G5
133

D5
133

Dsus
1334

D
1333

Dsus
1334

D
1133

A5
113

P.M. -----

at - ter me. cus - tom built bike do - in' one - o - three. } My heart,
in my eyes. I'm just look - in' for an - oth - er good time.

PM1 PM

TAB

7 7 7 7 7 5 6 7 7 7 7 7 7 7 7 7 7 7 5 0
5 5 5 5 5 3 4 5 5 5 5 5 5 5 5 5 5 5 3

(8va) -----

TAB

C5 G5 D5 Dsus D D5 Dsus D G5 G#5

My heart. kick-start my heart.

PM

TAB

5 5 7 8 7 8 7 5 6
5 5 7 7 7 7 7 5 6
3 3 5 5 5 5 5 3 4

8va -----

Flec. Gtr. I

1/2 w/bar vib. bar d/e

TAB

19 (19) 19 17 15 17 17

Pre-chorus:

A5 G5 G#5 A5 A5

Ooh, are you read - y, girls? Ooh, are you read - y now? Whoa, -

Elec. Gtr. 2

Elec. Gtr. 1

w/bar

dive w/bar

Chorus:

G5 D5 Dsus D Dsus D A5

yeah. Kick - start my heart, Give it a start. Whoa, -

Elec. Gtr. 1

Rhy. Fig. 1

PM. -----

yeah. Ba by, whoa, -

[illegible]

G5 3fr
 F5 13

yeah... Ba - by, yeah...

end Rhy. Fig. 1

PM.

T A B

1.

A5 Interlude:

G5 G15

PM PM.

TAB

9 9 9 9 9 9 9 7 7 7 7 7 7 7 7 7 6 6
1 1 1 1 1 1 1 5 5 5 5 5 5 5 5 5 4 4

C5

Dsus

D

A

When we

start - ed this band

all we need - ed,

need - ed a - was a laugh.

A

G5

Dsus

D

Years gone by,

I say

we've kicked some ass.

A G5 D5

When I'm en - raged or hit - tin' the stage,

Elec. Gtr. 2

Elec. Gtr. 1

TAB

A G5

'dren - a - lin rush - in' through my veins and I say we're still kick - ing

Cont. in slashes

TAB

D5 A5 G5 D5

ass. Said ooh, aah, kick -

A5 G5

start my heart, I hope it nev - er stops And I think we did

D5 A5 G5

all of this to rock Whoa, yeah.

Chorus: w/Rhy. Fig. 1 (Elec. Gtr. 2)

Chord diagrams: D5 (5fr, 133), Dsus (5fr, 1334), D (5fr, 333), Dsus (5fr, 1334), D (5fr, 1333), A5 (5fr, 133), G5 (5fr, 11).

Kick - start my heart, give it a start. Whoa, yeah.

Elec. Gtr. 1

vib. bar w/talk bar

Push down the vib. bar, pick the low E string and gradually release the bar

TAB: 5 7 5

Chord diagrams: D5 (5fr, 133), Dsus (5fr, 1334), D (5fr, 333), Dsus (5fr, 1334), D (5fr, 1333), A5 (5fr, 133), G5 (5fr, 133).

Kick - start my heart, hope it nev-er stops. Whoa, yeah.

1/4 1/4 1/2 1/4 1/4

TAB: 7 5 7 5 6 7 7 7 5 7 5 7 5

Chord diagrams: D5 (5fr, 133), Dsus (5fr, 1334), D5 (5fr, 133), A5 (5fr, 133).

ba - by,

Elec. Gtr. 2

TAB: 5 2 0 5 4 5 5 5 7 7 7 7 0 2 3 4 0 0 0

Elec. Gtr. 1

1/4 1/4 1/4 1/4

TAB: 7 7 5 7 5 7 7 5 7 7 7 7 5 7 5

Guitar Solo:
w/Rhy. Fig. 1 (Elec. Gtr. 2) 1st 8 bars, simile

Elec. Gtr. 1
8va

G5 D5 Dsus D

w/talk box

TAB

(8va)

Dsus D A5 G5 D5 Dsus D D5

Outro Chorus:
w/Rhy. Fig. 1 (Elec. Gtr. 2) simile

A5 G5 D5 Dsus D

Whoa... yeah... kick - start my heart, hope

TAB

Dsus D A5 G5 D5 Dsus D D5

it a start... Whoa... yeah... ba - by...

A5 G5 D5 Dsus D

Whoa... yeah... Kick - start my heart, hope it

Outro:

G5 3fr. G#5 4fr. A5 5fr.

rock the house...

PM

TAB

5 6 7 7 7 7 7 7 7 7 7 7 5 6

6 6 7 7 7 7 7 7 7 7 7 7 6 6

5 5 5 5 5 5 5 5 5 5 5 5 5 4

Cadenza

A 5
5fr.
133

Elec. Gtr. 2
trem. pick

Elec. Gtr. 1
w/talk-box

TAB

8 5 8 7 5 8 7 8 8 7 5 7 5 7 5 1 5 7 5 7 5 3 3

LOOKS THAT KILL

Words and Music by
Nikki Sixx

All gtrs. tuned down 1 whole step:

⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D

Moderate rock ♩ = 136

Intro:



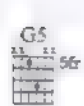
Elec. Gtr. 1 (w/dist.)

mf

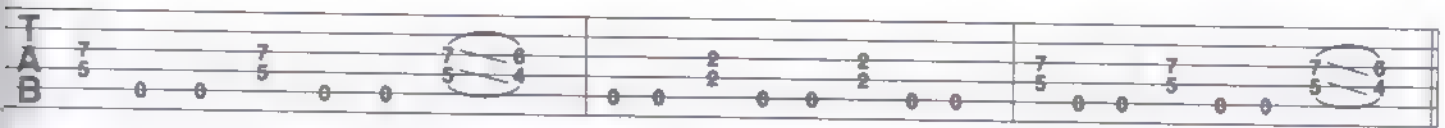


Elec. Gtr. 2 (w/dist.) 1st time only

mf



1. 3. Now lis -



Verse:



w/Rhy. Fig. 1 (Elec. Gtr. 1) 6 times, simile

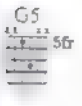
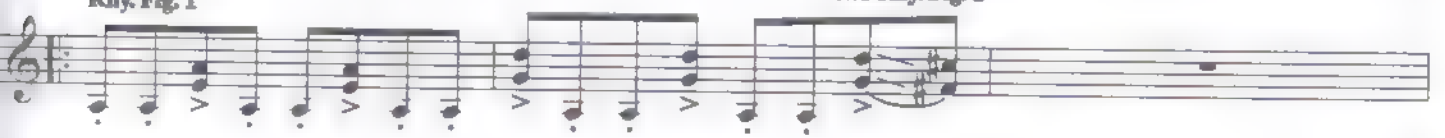


- ten up,
- let proof,

She's (a) ra - zor sharp.
she keeps her mo - tor clean.

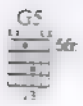




Rhy. Fig. 1

end Rhy. Fig. 1



If she don't get her way__
Oo, and be - lieve__ me, you,

she'll slice__ you a - part.__
she's a num - ber thir - teen.__



Now she's a cool, cool black, she
 The church strikes mid - night. She's look - in'







moves like a cat.
 loud - er in loud - er.

If you don't get her on game,
 She's gon - na turn on your juice, boy,






or well, you might - not make it back.
 then she'll turn on the pow - er.

Elec. Gtr. 1



w/bar





F#sus2




She's got the looks that kill...

Elec.



w/bar





Pre-chorus:

Am F/A D7 Am7 5fr

That kill, _____

Musical notation for guitar accompaniment.

TAB

F5 Am F/A

she's got the look that kills. _____ That kill, ..

Musical notation for guitar accompaniment.

TAB

D7 Am7 5fr F5

she's got the look.

To Coda

Musical notation for guitar accompaniment.

TAB

1.

Chorus:

w/Rhy. Fig. 1 (Elec. Gtr 1) 2 times, simile



Bkgd. Vcl.: She's got the looks that kill.____



She's got (the) looks that kill.____

2. Now she's bul -

2.

Chorus:



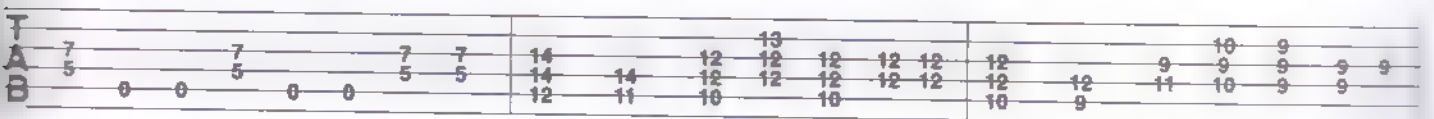
Bkgd. Vcl.: She's got the looks that kill.____

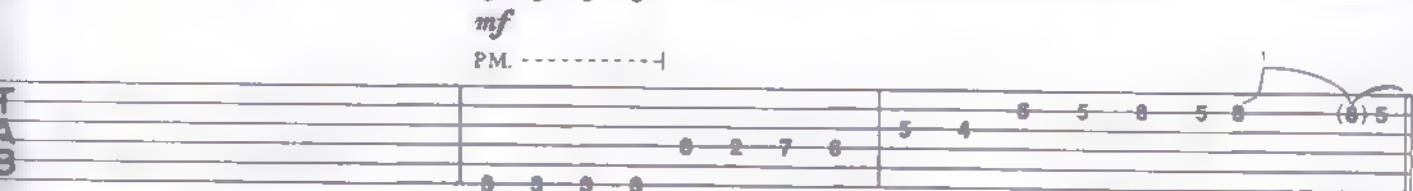
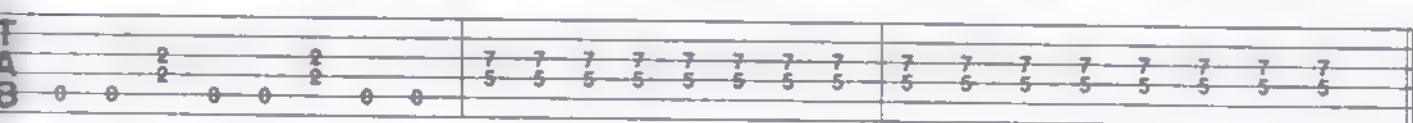
She's got (the)

Elec. Gtr. 1

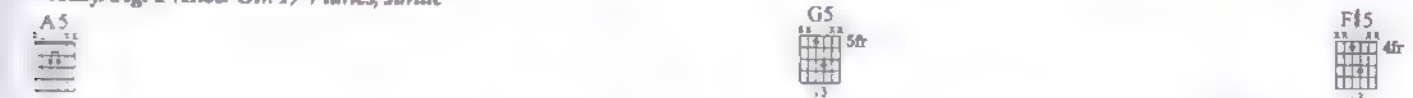






looks that kill.





Guitar Solo:
w/Rhy. Fig. 1 (Elec. Gtr. 1) 4 times, simile











PH.

PH

TAB

7 (7) 5 7 (7) 5 7 (7) 5 5 (5) 8 7 8 7 5 7

(PH)

1/2 1/2 1/2 1/2

TAB

(7) (7) 7 5 5 6 5 5 8 7 5 7 7 5 7 5

D.C. al Coda



Elec. >

Gtr. 1

Y - yeah!

partial P.H.

1 1/2

TAB

7 6 5 3 (3) 5 3 0 0 5 5 (5)

⊕
Coda

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times, simile



Elec. Gtr. 1



Outro Chorus:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times, simile



Repeat and fade



PRIMAL SCREAM

Words and Music by
Mick Mars, Tommy Lee, Vince Neil and Nikki Sixx

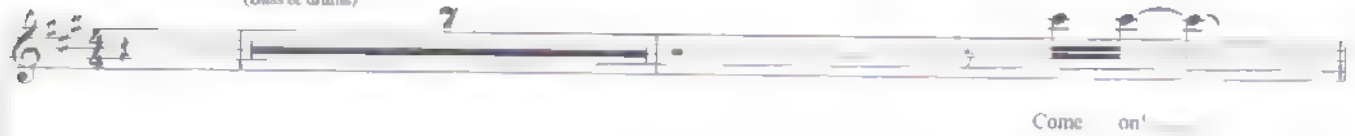
Tune down 1 step
(low to high) D-G-C F-A-D



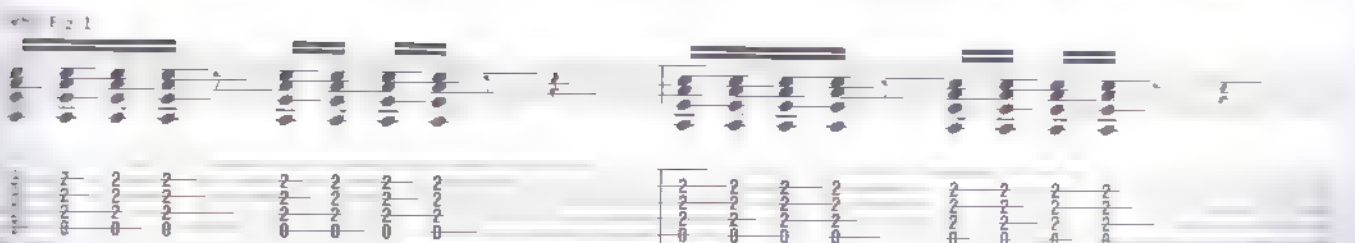
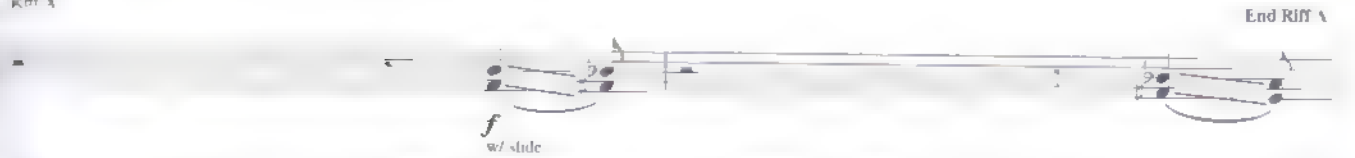
Intro

Moderately ♩ = 108

N.C.
(Bass & drums)



1 Riff A



Gtr 2 stand
G5

Oh!

End Rhy. Fig. 1

A5

N.C.

Ha ha ha ha

N.C.

Yeah.

Rhy. Fig. 2

End Rhy. Fig. 2

X X X Rhy. Fig. 3, mcs

D A

A

N.C.

time of be ing told
of the a it - tle pain

trash s ul I m worth
Ln lock a lot et true

When
When

A D/A A N.C.

I was just a young boy, had to take a lit - tle grief. —
Dad - dy was a young man, his home was a liv - ing hell. —

A D/A A N.C.

Now that I'm much older, don't put your shit on me. No!
Mu - ma tried to be so per - fect; now her mind's a pad - ded cell. Yeah!

Pre-Chorus

A D A A

Grab it and shake it. —

Gtrs. 1 & 2

Fill 1

Gr 4 solo
G5

Reach down and scrape it. _____

You _____ just got to _____

Lead 2

Gtrs 1 & 2

PM

17

12

Chorus

1st & 2nd times, Gtrs. 1 & 2. w/ Rhy. Fig. 1 (2 times)

3rd time Gtrs. 1 & 2. w/ Rhy. Fig. 1 (1 3/4 times)

Gtr 3 w/ Riff A

A

scream

and shout.

(Scream!

Shout!

1. Rip that moth - er cut down
2., 3. Tear that suck - er down

G5

Gtr 3. w/ Riff A

A

You just got - ta say... _____

Ow!

Pri - mal scream and shout.

Hey! _____

Scream!

Shout!)

To Coda 1 ⊕

To Coda 2 ⊕

G5

let's tear it out. _____
! Shout that tow - er down. _____

You just got ta say _____

Get it!

Interlude
Riff B

End Riff B

N.C.
Riff C

f

Gtr 5 (dist.)

End Riff C

Gtrs 1 & 2

⊕ Coda 1

Interlude

Gtrs 1 & 2 w/ Riff B (4 times)

N.C.

Kick it!

Oo, _ ma, ma, _ ma. _

Ow!

A5

Gtr 5 w/ Riff C (2 times)

N.C.

A6

N.C.

Yeah!

Oo, _ yeah! _

Guitar Solo

A5

Gtrs 1 & 2

f

w/ slide

12/14

14/12

12/14

14

Wow!

Pn ma.

Gtrs. 1 & 2

⊕ Coda 2

A5

Gtrs. 1 & 2

Kick it!

(Scream!)

Scream!

Gtr 6

w/ bar (cont in slashes)

19 17 19 19 19

Gtr 6 tacet

G5

Woo!

Come on, come on come on

Rhy Fig. 3

C r d st

P.M.

17 19 17 17

*played throughout

A5

Ha ha woo (Scream! Shout!)

End Rhy. Fig. 3 Gtr 6

PM

Gtr 6 tacet
Gtr 7 w/ Rhy Fig 3
G5

Ah' Oh'

PM

Intro

A5 NC. A5

Ma

Gtr 5 to Riff C (2 times)
NC.

A6 NC. A6

ma. Ow! Oh yeah

SAME OL' SITUATION

Words by Nikk Sixx
Music by Mick Mars, Tommy Lee, Vince Neil and Nikki Sixx

All gtrs. tune down 1 whole step:

⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D

Moderately fast ♩ = 136

Intro:

Elec.
Gtr. 2
(w/dist.)



Elec. Gtr. 1 (w/dist.)
Riff 1

mf

1.

*I got some-thin' to say_ C - 'mon, girls,

end Riff 1

*Vocal on repeat.

Verse:



Rhy. Fig. 1

Elec.
Gtr. 2

2 3

1. She's got an al - li - ga - tor bag, top
to call her Cin - dy, she changed

3. See additional lyrics

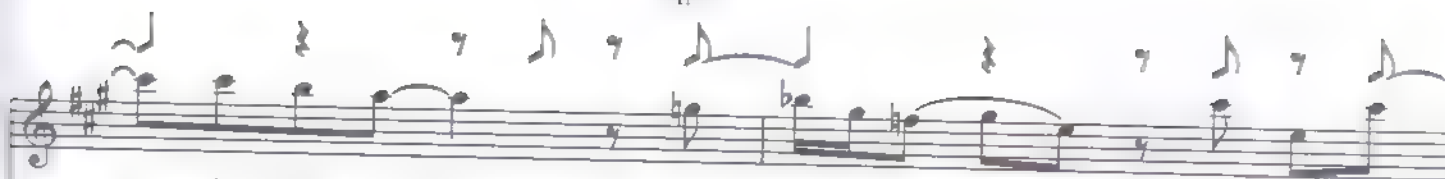
Elec. Gtr. 3 (w/dist.)



hat her to name match to Sin Dressed in black on black.
I guess that's the name of her game.



She's got a Phil - ip - pi - no girl - ie she claims.
Yeah, I real - ly used to love her but the kit -



ty is her friend... I tell ya, boys, you just got -
she dis - cov - ered, it's got - ta be a sex - u - al



1.



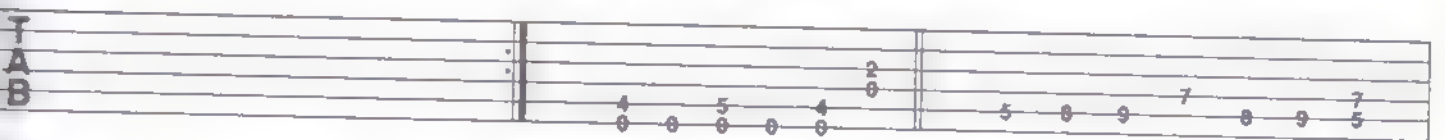
2. 3.



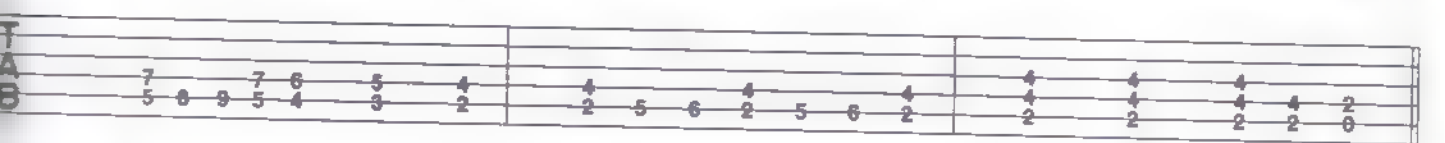
end Rhy. Fig. 1



ta laugh. 2. Now, I used thing. Now all a - round the world...



girls will be girls. It's the same...



Chorus

[illegible][illegible]

Rhy. Fig. 2

Rhy. Fig. 2

TAB

2 0 0 4 4 (4) 2 2 0 2 0 0 4 4 (4) 2 2 0 2 0 0 5 4 2

Elec. Gtr. 4 (w/dist.)

Rhy. Fig. 2A

Rhy. Fig. 2A

mf

T
A
B

5 4 2 5 4 2 5 4 2



E5

9	22
1	2
2	2
3	2
4	2
5	2
6	2
7	2
8	2
9	2

1

— it's the same — ol' — same — ol' — ball and chain.

1.



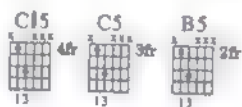
I say no, no, no, —

Musical staff with chords and melodic lines.

TAB 2 4 5 4 2 2 4 5 5 8 9 7 8 9 5

Musical staff with chords and melodic lines.

TAB 5 4 2 5 2 5 2 0 6 7 5 8 7 7



D.C.

no, no, no, C - 'mon! —

end Rhy. Fig. 2

TAB 7 5 8 9 5 4 5 4 4 5 6 2 4 4 4 4 4 4 2 2

end Rhy. Fig. 2A

harm. dive w/bar

5 8 7 8 7 9 4 2 2 5 4 5 4 4 7 (7)

2.



w/Rhy. Figs. 2 (Elec. Gtr. 2) & 2A (Elec. Gtr. 4)

E5



Girl, it's the same ol', same ol' sit - u - a -



TAB

2 4 5 4 2
0 0 0 0 0



TAB

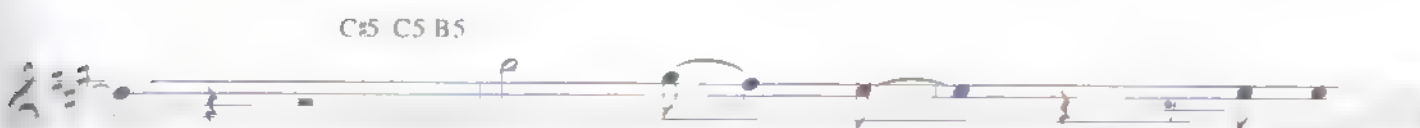
5 4 2



tion. It's the same ol', same



ol' ball and chain. I say no, no, no,



no, no, no. Al - right!

Interlude:

w/Riff 1 (Elec. Gtr. 1) simile



1.

Elec.
Gtr. 2



E5
76
133

TAB

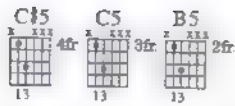
TAB

F
A
B

FAB

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. Below the staff is a tablature line with letters T, A, and B, and numbers 2, 0, and 0, indicating fret positions for the guitar.

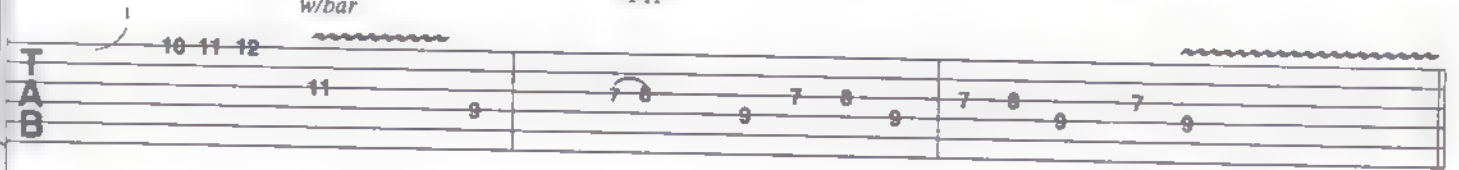
The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a vocal melody in G major, 4/5 time, starting with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The bottom staff is a guitar accompaniment, written in a simplified notation system using numbers 0-7 on a six-line staff. The guitar part follows the harmonic structure of the melody, with a key signature of one sharp and a 4/5 time signature. The score is divided into three measures by vertical bar lines.



It's the same_

PH
w/bar

PH



Chorus:

w/Rhy. Fig. 1 (Elec. Gtr. 2) simile on repeat

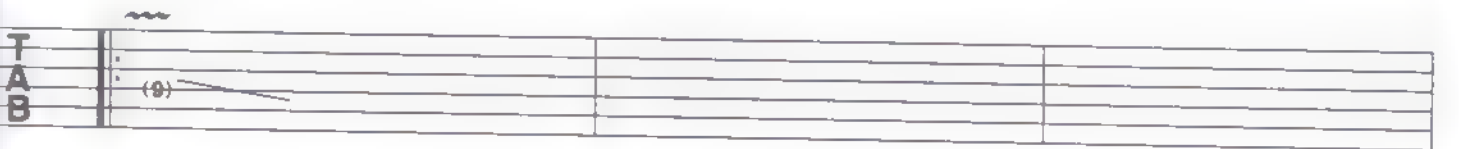
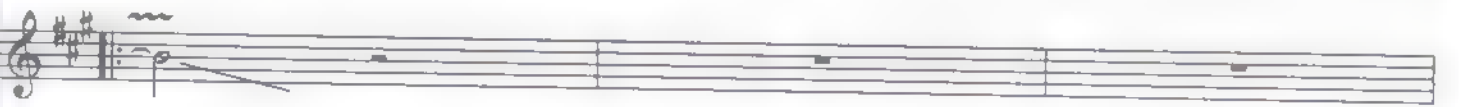


Gtrs. tacet 1st time

E5



— ol', — same — ol' — sit - u - a — tion. —



A5 E5

It's the same ol', same ol' ball and chain.

1. 2.

E5 D5 5fr.

A5 Elec. Gtr. 2

Girl, it's the same same You know we just got - ta say, all a - round the world.

It's the same

C#5 4fr. C5 3fr. B5 2fr.

girls will be girls.

Chorus:
w/Rhy. Figs. 2 (Elec. Gtr. 2) & 2A (Elec. Gtr. 4) 1st 8 meas. only, simile

A5 E5

It's the same ol', same ol' sit - u - a -

A5

tion. It's the same ol', same

E5 A5

1. 2.

ol' ball and chain. Yeah, I tell ya, girl, it's the same

Outro:

— No, — no, yeah, — yeah, no, —

Elec. Gtrs. 2 & 4

TAB

— no, yeah, — yeah, yeah, — yeah.

Cont. in slashes

TAB

Elec. Gtrs. 2 & 4

Yeah! — Yeah, yeah, yeah. Hoo!

Verse 3:

Introduced me to her lover
In a cellophane dress.
Then they bid me a sweet farewell.
Last time I saw them
They were kissing so softly
To the sound of wedding bells.
(To Pre-chorus:)

SHOUT AT THE DEVIL '97

Words and Music by
Nikki Socol

All gtrs. tune down 1 whole step:

⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D

Moderately ♩ = 104

Intro:

Am7 5fr 11 D5 5fr 13 1/2 Am7 5fr 11 C5 3fr 11

We shout at the dev - il!

Elec. Gtr. 1 (w/dist.)

f

TAB

Am7 5fr 11 D5 5fr 13 1/2 Am7 5fr 11 C5 3fr 11

TAB

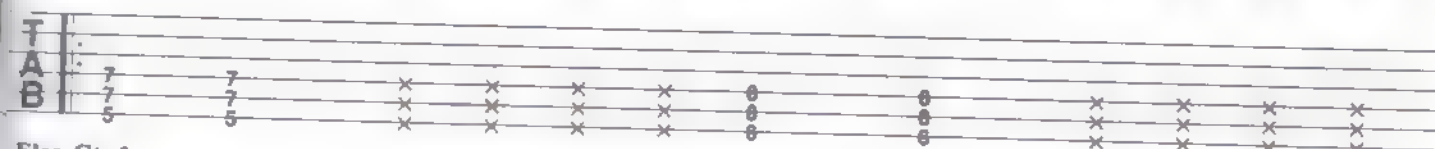
Verse:



love in your eyes, scream - ing lone - ly in the night. He's the
he'll be the blood be - tween your thighs and

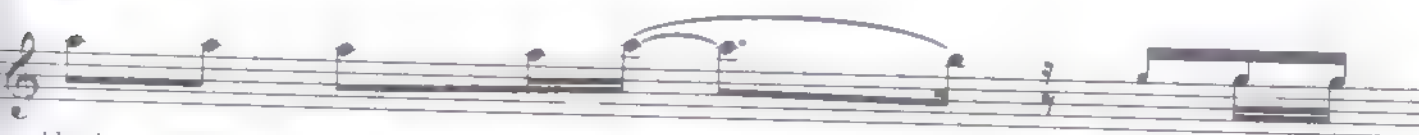
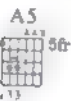
Elec. Gtr. 1

Verses 1 & 2 only



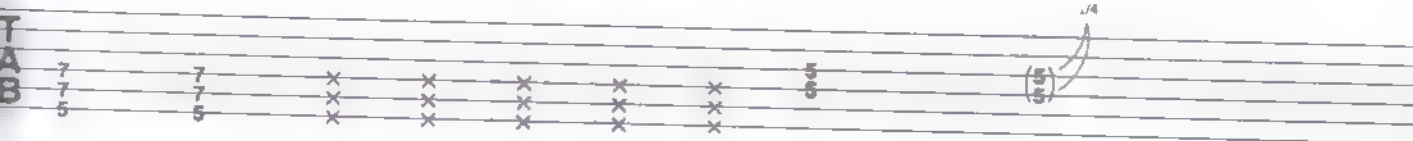
Elec. Gtr. 1

Verse 3 only



blood - stain on the stage.
then he'll have you cry for more.

He'll put your





tear in your eye been temp - ted by his lie. He's the
strength to the test, he'll put the thrill back in bed. I'm

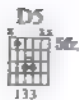


knife in your back, he's rage. Well, he's the
sure you heard it all be fore. He'll be the



razor to the knife. Oh, lone - ly on our lives. My
ask in the kiss, might be an - ger on your lips, might



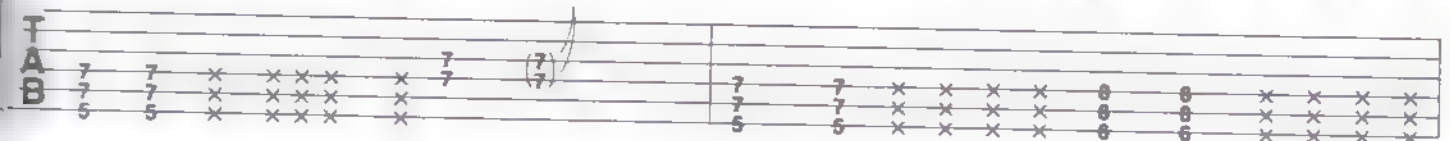


To Coda



head's been spin-ning 'round...
run scared for the door...

But in the sea-sons of with-er you stand and de-liv-er, be



Chorus:
N.C.



strong and laugh and Shout! Shout!



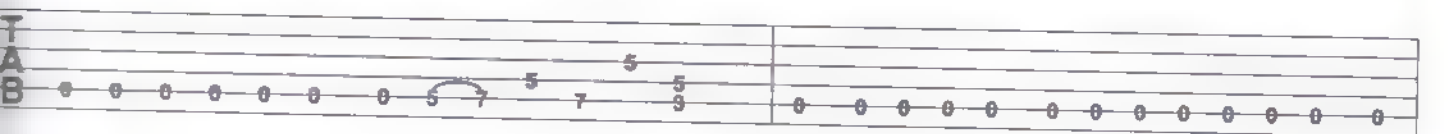
Rhy. Fig. 1





N.C.



Shout! Shout at the dev-il. Shout! Shout!



1.  3fr

2.  3fr

w/Rhy. Fig. 1
(Elec. Gtr. 1) *simile*
N.C.

Shout! 2. He'll be the Shout! Shout! Shout!

end Rhy. Fig. 1



Shout! Shout at the dev-il! Shout! Shout! Shout! Shout at the dev-il!

Interlude:
Em7

The Interlude section consists of two measures. The first measure contains a melody of eighth notes (F4, G4, A4, B4, C5, B4, A4, G4, F4) and a bass line of open strings (1, 2, 3, 4, 5). The second measure contains a melody of eighth notes (F4, G4, A4, B4, C5, B4, A4, G4, F4) and a bass line of open strings (1, 2, 3, 4, 5).

[illegible]

D.S. al Coda

The musical score consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The lower staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with various note values, including eighth and sixteenth notes, and rests. The score is marked with a 'D.S. al Coda' instruction at the end.

Coda



Chorus:
w/Rhy. Fig. 1 (Elec. Gtr. 1) simile
N.C.



strong and love my. Shout! Shout! Shout!

TAB

N.C.



N.C.

Shout! Shout! Shout! Shout at the dev - il! Shout! Shout!

1.

Shout!

Shout!

Shout!

Am7

Shout! Shout at the dev - it!

Chorus:
w/Rhy. Fig. 1 (Elec. Gtr. 1) simile
N.C.

C5

4	3	4	3
4	3	4	3
4	3	4	3
4	3	4	3

14

Shout at the dev - il!

Shout!

Shout!

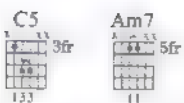
Shout! Shout at the dev-il!

N.C.

C5 **Am7**
4 3 2 1 3fr 4 3 2 1 3fr
14 11

Shout! Shout!

Shout! Shout at the dev-il!

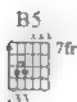


Musical notation for the first system, including a treble clef staff with a key signature of one sharp (F#) and a guitar TAB staff below it. The TAB staff shows fret numbers and some circular diagrams indicating specific fingerings or techniques.

Outro:



Musical notation for the second system, including a treble clef staff and a guitar TAB staff. The TAB staff shows fret numbers and 'x' marks indicating muted notes.



Musical notation for the third system, including a treble clef staff and a guitar TAB staff. The TAB staff shows fret numbers and 'x' marks indicating muted notes.

1.



2.



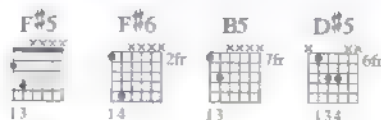
Musical notation for the fourth system, including a treble clef staff and a guitar TAB staff. The TAB staff shows fret numbers and 'x' marks indicating muted notes.

Shout at the dev-il! echo repeats

Musical notation for the fifth system, including a treble clef staff and a guitar TAB staff. The TAB staff shows fret numbers and 'x' marks indicating muted notes.

SMOKIN' IN THE BOYS ROOM

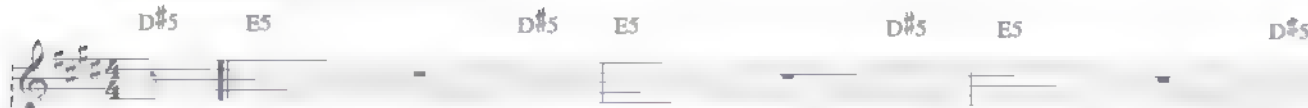
Words and Music by
Michael Koda and Michael Luttrell



Tune down 1 step:
(low to high) D-G-C-F-A-D

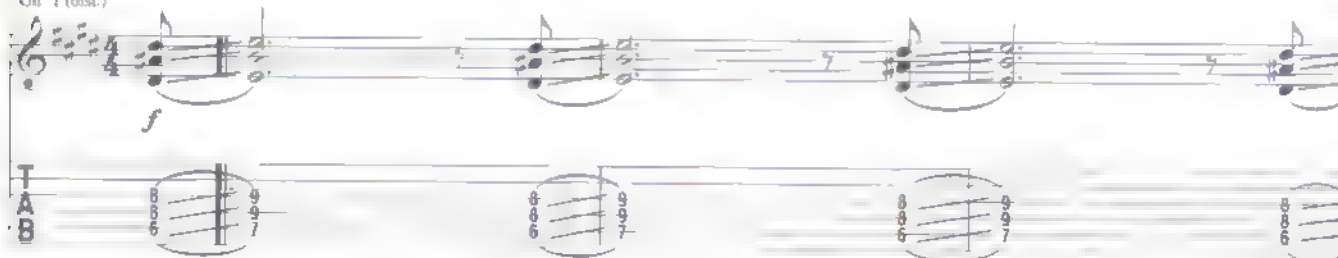
Intro

Moderate Shuffle ♩ = 140 (♩ = ♩♩)



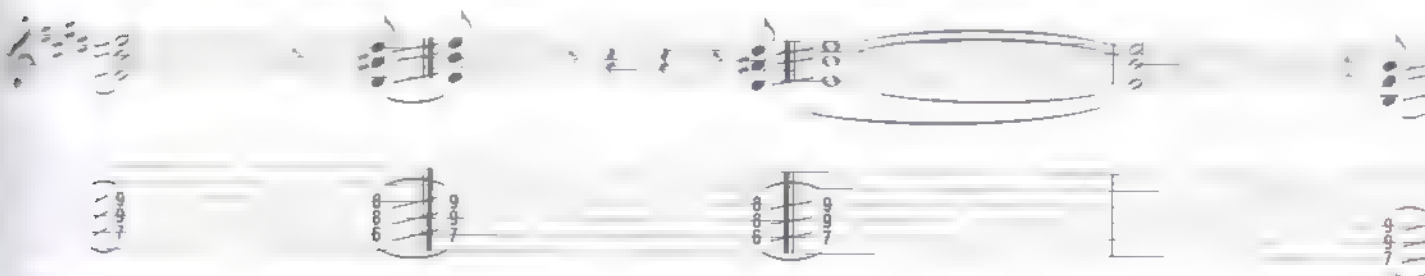
Spoken. Whew! D'ya ever seem to have one of those days when everyone's on your case, from your teacher? Well, you know I used to have 'em just about all the time. but I found a way to get out of

Gtr 1 (dist.)

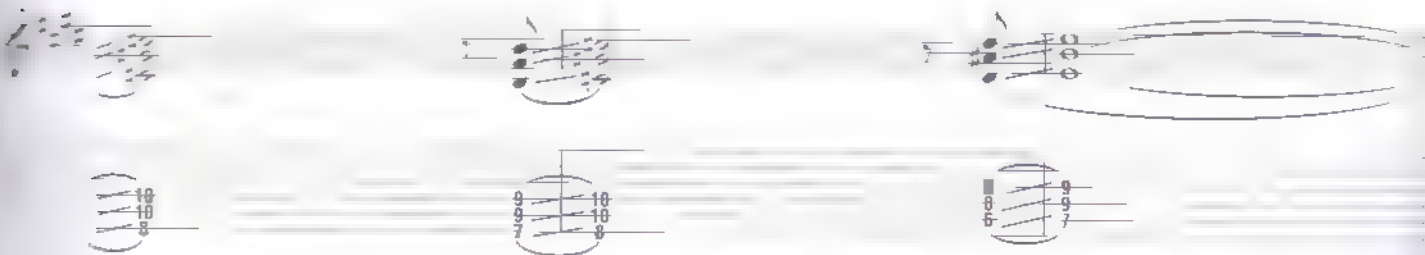


*all the way down to your best girlfriend?
it. Let me tell you about...*

1. I'm sit - tin' in the class-room, think-in' it's a drag
2. Check-in' out the hall, mak-in' sure the coast is clear.



Lis - ten - in' to the teach - er rap just ain't my bag. — But when two bells — ring, — you
Look-in' in the stalls, nah, there ain't no-bod - y here. My bud - dies Sixx.



know it's my cue. I'm gon na meet the boys on the floor sum-ber two.
 Mick and Tom. to get caught would sure ly be he

Chorus

2nd time: Gtr 2: w/ Fill 1

A5 A6 A5 A6 A5 A6 A5 A6 E5 E6 E5 E6 E5 E6 E5 E6

Smok in' in the boy's room. Smok-in' in the boy's room. Now, teach-

Gtr 2 (dist)

15ma ----- loco

Gtr 1

Rhy Fig 1

PM

Fill 1

PH

5

7

Pitch: G# A

*Pertains to P.H. only

F#5 B5 B6 B7 A5 A6 A5 A6 A5 B5 B6 E5
 er don't fill me up with your rule cause ev'ry body's got a key

F#5
 End Key
 9 9 11 11 9 9 11 9 7 7 9 9 7 7 9 7 9 9 11 11 9 9 11 9

A5 D#5 E5 D#5 E5 D#5 A5 D#5
 Shook n' told a word in school Shook n' told a word in

9 9 11 11 9 9 11 9 7 7 9 9 7 7 9 7 9 9 11 11 9 9 11 9

E5
 Harmonica Solo
 A5 A6 A5 A6 A5 A6 A5 A6 A5
 School spoken here in the corner

Rhy Fig 2
 9 9 11 11 9 9 11 9 7 7 9 9 7 7 9 7 9 9 11 11 9 9 11 9

E5 E6 F5 E6 E5 E6 E5 A5 A6 A5 A6 A5 A6 A5
 9 9 11 11 9 9 11 9 7 7 9 9 7 7 9 7 9 9 11 11 9 9 11 9

Guitar Solo

Gtr 1: w/ Rhy. Fig. 2 (1 24 times)

Chorus 3 (Gtr.) B5 B6 B5 B6 B5 B6 B5 A5 A6A5 A6 A5 A6A5 A6 A5

Gtr 1

w/ slide

Gtr. 1

End Rhy. Fig. 2

Gtr 2

P.M.

E5 E6 E5 E6 E5 E6 E5 A5 A6 A5 A6 A5 A6 A5 A6 A5 A6 A5

P.H.

Pitch. D

*Pertains to P.H. only

B5 B6 B5 B6 B5 B6 B5 B6 B5 A5 A6 A5 A6 A5

Gtr 3 tacet

Chorus

A6 A5 A6 A5 E5 E6 E5 E6 E5 E6 E5 E6 E5

1 3 1 3 1 3 1 3 1 3 1 3 1 3

5 7 7 5 7 5 7 6 5 6 5 8 7 8 8 9 14 12 14 12 14

15ma loco

PH PH

Pitch: F#4 B

Gtr 3 tacet

A5 A6 A5 A6 A5 A6 A5 A6 A5 F#5 F#6 F#5 F#6 B5 D#5

(cont in notation)

3 Well

14 14 14 12 14 12 14 14 12 14 15 14 14 14

2 2 2 7 7 7

Verse

Gtr 2 tacet

E5 D#5 E5 B5 C5 B5 C5 D#5

put me to work in the school book store check-out counter, and I got bored.

9 9 9 10 10 10 10

E5 D#5 E5 B5 C5 B5 C5

Teach-er was look in' for me all a round, _ Two hours lat-er, you know where I was found.

Coda

A5 D#5 E5 E5 F#5 G G#5

smok-in' ain't al-lowed in school. Ev-ry-bod-y.

Interlude

Gtr 1 tacet
N.C.

Smok-in' in the boy's room.

(Oo.)

Smok-in' in the boy's room.

I tell _ you, I was _

Hey, teach-

* 1st time only

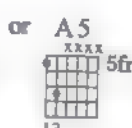
B5 B6 B5 B6 B5 A5 A6 A5 A6 A5 B5 B6 B5 B6

er, don't ya fill me up with your rule, _ 'cause ev-ry-bod-y knows that

TOO FAST FOR LOVE

All gtrs. tune down
1 whole step:

⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D



Words and Music by
Nikki Sixx

Moderately Fast ♩ = 144

Intro:

G

Elec. Gtr. 1 (w/dist.) dbld. by Elec. Gtr. 2 (w/dist.)

mf

Whoa!_

Elec. Gtr. 2

dive w/bar

A

_____ No. _____ Whoa! _____ No.

T
A
B

0 2 0 3 0 4 | 0 5 0 6 7 6 7 | 0 2 0 3 0 4

E

_____ Oo, _____ no! _____

T
A
B

0 5 0 6 7 6 7 | 0 2 0 3 0 4 | 0 5 0 6 7 6 7

A

_____ Oo, _____ no! _____ Whoa! _____ No.

T
A
B

0 2 0 3 0 4 | 0 5 0 6 7 6 7 | 0 2 0 3 0 4

Whoa! _____ No! _____

Cont. in slashes

TAB

0 5 0 6 7 6 7 0 2 0 3 0 4 0 5 0 6 7 6 7

Verse:



Elec. Gtr. 1 *Cont. rhy simile*

1. Liv-in' on a jet mak-in' love to some-one els - es' dreams.
2. Dream ma-chine, so damn cool, she could turn on the lights. The
3. See additional lyrics

1. 3. Skip on 2nd verse only

Say it a - gain. She puts her legs up. Well, calls it good luck. Do you
more she gets, the more that she needs. Do you



know what I mean?
know what I mean?

Do you re - mem - ber?
Do you re - mem - ber?



Well, I re - mem - ber.
Well, I re - mem - ber.

echo repeats

Elec. Gtr. 2

TAB

9 9 9 9
9 9 9 9
7 7 7 7 7 4 4

Pre-chorus

A

Whoa! _____ No! _____

T
A
B

0 2 0 3 0 4 0 5 0 6 7 0 7

1. 2. 3.

Whoa! No! _____

T
A
B

0 2 0 3 0 4 0 5 0 6 7 0 7 0 5 0 6 7 6 7

Cont. in slashes

Chorus:

B5

Elec. Gtr. 1 > PM throughout Cont. rhy simile

A5

Bkgd. Vcl.: Too fast, too fast for love. Too fast, you're too...

E5 To Coda

fast for love. Too fast, too fast for love.

T
A
B

0 2 0 3 0 4 0 5 0 6 7 0 7 0 5 0 6 7 6 7

1.

D

Too fast, you're too fast for love.

2.

D5



A

Too fast, you're too fast for love. Whoa! No!

PH

grad. release

D.S. al Coda

Whoa! No! 3. She's a

Coda

D5

B5
Elec. Gtr. 1  
P.M. throughout

Elec. Gtr. 1

Bkgd. Vcl.: Too fast, too

Cont. in slashes

T
A
B

Cont. rhy. simile

A5

fast for love.

Too fast, you're too fast for lov - in', ba -

E5

D5

by.
Too fast, too fast for love.

Outro Chorus:

B5

Elec. Gtr. 1

Cont. rhy. simile

Too fast, too fast for love.

Elec. Gtr. 1

Cont. in slashes

T
A
B

A5

Huh, ba - by, my ba - by. Too fast, too

E5

N.C.

fast for love.

Repeat and fade

Elec. Gtr. 1

fast for love.

harm.

TAB

Elec. Gtr. 2

fast for love.

harm.

TAB

Verse 3:
 She's a streamlined queen
 On a sex-craved movie screen.
 Say it again.
 She'll use her time up,
 Have nothing to show.
 Well, mark my words.
 Do you remember?
 Well, I remember.
 (To Pre-chorus:)

WILD SIDE

All gtrs. tune down 1 whole step:

⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D

Words by Nikki Sixx
Music by Nikki Sixx and Tommy Stinson

Moderately fast ♩ = 118

Intro:

Elec. Gtr. 1 (w/dist.)

Am7 16 17 5tr

w/bar 2 2/2

mf

Dsus 16 17 7fr

D 16 17 7fr

Am7 16 17 5tr

w/bar

1. 3 **Dsus** 16 17 7fr

D 16 17 7fr

2. 4 **Dsus** 16 17 7fr

D 16 17 7fr

w/bar

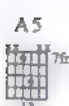
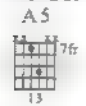
w/bar

NC

Cont. in slashes

T
A
B

Verse:



Elec.
Gtr. 1

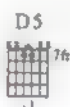


I Kneel down, you sin - ners, to street - wise re - li - gion. Greed's -
car - ry my cru - ci - fix un - der my death - list.

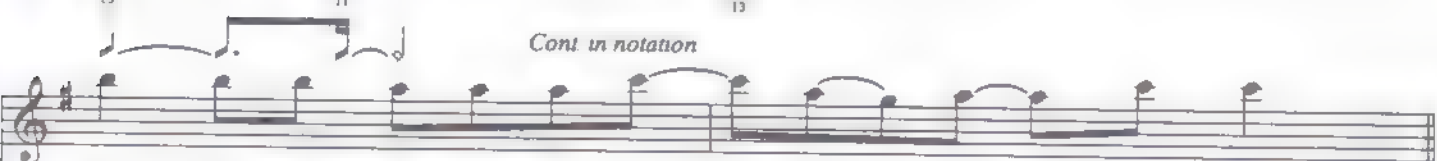
3. See additional lyrics



For - ward been crowned the new to king. in hell.



Hol - ly - wood dream - teens, yes - ter - day's trash - queens.
Li - ars and the mar - tyrs lost faith in Fa - ther.



Save the bless - ings for the fi - nal ring. A - men!
Long lost is the wish - ing well. Huh!

Elec. Gtr. 1



T
A
B

8 7 7 6 7 7

Chorus

Am7



Take a ride on the
Free ride on the

Dsus



D



Am7



wild _____ side.
wild _____ side.

Dsus



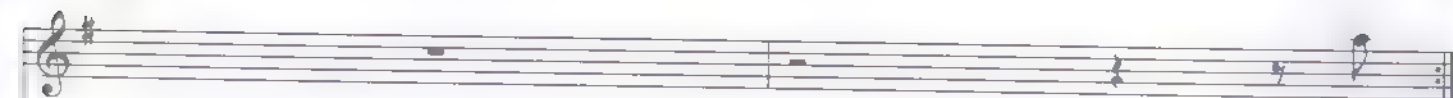
D



To Coda ⊕

Wild _____ side! _____

1.
NC



2. I



2

Dsus

D

C5

D5



Bridge:
12/8 feel

C5

A5

C5



Fall - en an - gels,

so fast to kill.

Thy king - dom come on the

Rhy. Fig. 1



w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times, simile

musical staff with lyrics: wild side. Our fa - ther who ain't in heav - en.

Chord diagrams: D5 5fr, C5 3fr, A5 5fr

end Rhy. Fig. 1

musical staff with lyrics: be thy name on the wild side. Ho - ly Mar - y,

Chord diagrams: C5 3fr, D5 5fr

musical staff with lyrics: Moth - er, may I pray for us on the wild side.

Chord diagrams: A5 5fr, D5 5fr

musical staff with lyrics: Wild side, wild side.

Chord diagrams: C5 3fr, A5 5fr

musical staff with lyrics: Take a look on the

Chord diagrams: C5 3fr, A5 5fr

Coda N.C.

musical staff with lyrics: Take a look on the

TAB

Dsus



D



N.C.

wild _____ side. _____

Dsus



D



wild _____ side! _____

Interlude:

A m7



Dsus



D



Outro:

12/8 feel

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times, simile

1. Gang fights
2. A ba - by cries,
3. See additional lyrics

a fa - tal strikes.
cop dies.

A We lie on the
day's pay on the

wild side
wild side.

No es - cape,
Wild side,

mur - der, rape.
wild side.

Repeat till fade

Do - ing time
Trag - ic life

on the wild side
on the wild side.

side.
side.

Verse 3

Name dropping no names
 Glamorize cocaine,
 Puppets with strings of gold.
 East L.A. at midnight,
 Papa won't be home tonight.
 Found dead with his best friend's wife
 (To Chorus:)

Outro:

Wild side, wild side
 Kicking ass on the wild side.

WITHOUT YOU

All gtrs. tune down 1 whole step:

⑥ = D ③ = F

⑤ = G ② = A

④ = C ① = D

Words by Nikki Sixx

Music by Mick Mars and Nikki Sixx

Slowly ♩ = 62

Intro:

Elec. Gtr. 1 (w/dist.)

mf w/slide

TAB: 9-12 12-14 14-16 16-10-12 12 14-12-14 9

Elec. Gtr. 2 (w/dist.)

f hold ----- Cont. simile

TAB: 15 9 9 9 7 7 9 9 9 9 7 9 9

Verse:

1. With-out you there's no change... my
you you I'd be lost, I'd

3. See additional lyrics

Acous. Gtr. 1 on D C

TAB: 13-12 12-9-9-12 0 0 0 0 0 0 0 0 0 0

Elec. Gtr. 3 (clean-tone)

mf w/chorus effect

TAB: 7 9 10 12 12 14 12 14 12 14 14



Elec. Gtr. 3
on repeat

Cont. in notation

nights and days_ are grey._
slip down from_ the top._

If I reached out and touched the rain_ it just would-n't feel the
I'd slide down so low, girl, you'd nev - er, nev - er

Musical notation for guitar (T, A, B strings) with fret numbers.

Musical notation for guitar (T, A, B strings) with fret numbers.

Musical notation for guitar (T, A, B strings) with fret numbers and lyrics: same, 2. With-out know, strong

Musical notation for guitar (T, A, B strings) with fret numbers.

Musical notation for guitar (T, A, B strings) with fret numbers and lyrics: Cont simile

Pre-chorus:

C

G/B

Bb

D5



With - out _ you, with - out _ you, a sail - or lost _ at sea. _

Elec. Gtr. 1



w/shide

7 14 15 14 15 14 12 14

T
A
B

Elec. Gtr. 2



T
A
B

3 3 2 2 1 1 7 7 5 5

C

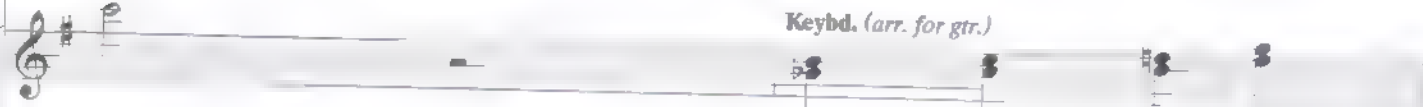
G/B

Bb



With - out you, wom an, the world come down on me With - out

Keybd. (arr. for gtr.)



T
A
B

13 3 3 5 6 5



T
A
B

3 3 2 2 1

SS Chorus

you in my life. I'd slowly wilt and die But

Elec. Gtr. 1

Acous. str. 1

mf
hold throughout

TAB

Keybd.

TAB

D S SS only end of solo

with you by my side, you're the reason I'm alive. But

TAB

Elec. Gtr. 2

TAB

To

with you in my life, you're the rea-son I'm a - live.

TAB

TAB

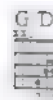
out you, with-out you out you, with-out you

Elec. Gtr. 1

TAB

TAB

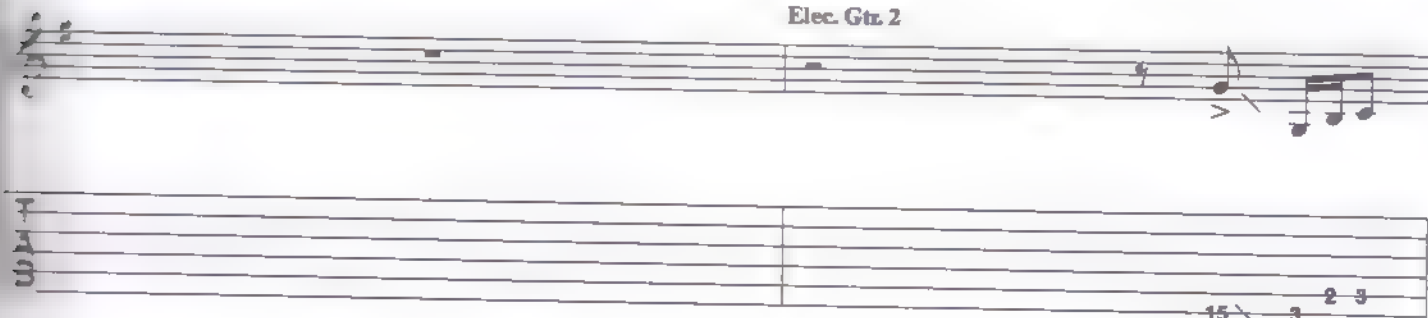
Bridge.

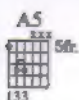


Elec. Gtr. 4 (12-string)



Elec. Gtr. 2





You're the rea-son the sun_ shines down_ and the nights, they don't grow cold._



P.M. -- 4



On - ly you that I'll hold_ when I'm young,_ on - ly you_ as we grow old._



Elec. Gtr. 1



Guitar Solo:

C G/B B \flat D5

TAB 12 11-12 12 9-7 9-7 9-7 9-11 7

Rhy. Fig. 1

end Rhy. Fig. 1

TAB 3 3 (3) 2 2 (2) 1 1 5

w/Rhy. Fig. 1 (Elec. Gtr. 2) 2 1/2 times, simile

C G/B B \flat D5

TAB 12 11-12 12 9-7 9-7 7 7-9 7-9 7

C G/B B \flat D5

TAB 12-13 13-15 13-12 12 15-17 14 17-15 17 15 17-15 15

C

G/B

Bb

D.S.S. al Coda

With - out

8va

T
A
B

Elec. Gtr. 2

T
A
BCoda
Elec.
Gtr. 2

out you, with - out you.

T
A
B

Verse 3:
 Without you my hope is small.
 Let me be all along.
 You let the fires rage inside,
 Knowing someday I'd grow strong.
 (To Pre-chorus:)

BAD BOY BOOGIE
DON'T GO AWAY MAD (JUST GO AWAY)

DR. FEEL GOOD

GIRLS, GIRLS, GIRLS

HELL ON HIGH HEELS

HOME SWEET HOME

KICK START MY HEART

LOOKS THAT KILL

PRIMAL SCREAM

SAME OL' SITUATION

SHOUT AT THE DEVIL '97

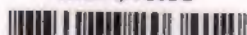
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